



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

KD

43331

NEDL TRANSFER



HN 5BEC §



Special Catalogue
of

The Royal Museums

AT BERLIN

KD4331

Berlin. Staatliche Museen

Special Catalogue

of

The Royal Museums at Berlin.

A. The Old Museum.

Edited by

Wassermann.

**A Manual for the Visitors of the Collections of the Royal
Museum, with Special Regard to the Picture-Gallery.**



Berlin, 1869.

Published by R. Heidemann & Co.

Piratical editions will be prosecuted.

KD 4333/



Regulations.

The Collections of the Royal Museums are, with the exception of the Cabinet of Prints, opened to the public every day without *Tuesday*, — in winter from 10—3, in summer from 10—4, on Sundays only from 12—2 o'clock.

The *Cabinet of Prints* is open for general inspection only on Sundays from 12—2; but by desire of persons, taking a special interest in them, the portfolios may opened also on any other day.

On ecclesiastical holidays both the Museums are closed.

522

INDEX.

	Page
1. The Old Museum as a Building	1
2. The Wall-Paintings of the Porch	1
3. The Vestibule and its Wall-Paintings	6
4. The Gallery of Sculptures	6
I. Rotunda	7
II. Gods' and Heroes' Hall	7
III. Roman Hall	12
IV. Grecian Cabinet	14
V. Etruscan-Roman Cabinet	16
VI. Middle Ages and Modern Time	17
VII. Assyrian Hall (Grecian and Roman works)	22
Supplement	25
5. Antiquities	28
A. Collection of Gems	28
B. Collection of Coins	34
C. Collection of Antique Objects of Metal	38
D. Collection of Terra Cotta Articles	43
E. Collection of Miscellanies	44
F. Collection of Antique Clay Vases	45
6. The Picture Gallery	48
I. Section. The Italian Schools. The Academicians	49
I. Class.	49
I. Venetian School	49
II. Lombardian School	51
III. Tuscan School	51
IV. Schools of Bologna and Romagna	53
V. Umbrian School	54

	Page
2. Class. The Italian School, from 1500—1550 (highest bloom)	56
I. Venetian School	56
II. School of Lombardy	57
III. Schools of Tuscany, Rome, Bologna and Ferrara	58
3. Class. The Italian Schools, from 1550—1590.	
Epoch of Decay	61
I. Venetian School	61
II. Other Schools	62
4. Class. The Italian Schools from 1590—1770. (After-bloom and Decay). Spanish School .	63
I. Italian School	63
II. The Spanish School	65
III. Continuation of the Italian Schools	66
5. Class. The French School, the Academicians &c .	68
2. Section. The Dutch and German Schools	71
1. Class. Epoch of Bloom	71
2. Class. Epoch of Transition and Decay	78
3. Class. II. Epoch of Bloom and Decay	84
3. Antiquities and Curiosities of Art	97
1. Class. The Byzantines and the Schools of Central Italy	97
2. Class. Schools of Venice and Lombardy	102
3. Class. The German and Netherland Schools	104
7. The Hangings (Goblins) in the Rotunda, after Cartoons of Raphael	107
8. Communication-Gallery between the Old and the New Museum	108

1. The Old Museum as a Building.

The Old Museum was built during the years 1824—1828 by Schinkel, the celebrated architect, in the reign of Frederic William III.

The principal front of the building, which is executed in the Hellenic style, is formed by a porch of 18 Jonian pillars. A grand flight of steps leads up to that porch. On the right of the steps stands the bronze group modelled by Professor Kiss: „An Amazon contending with a Tiger;“ it has cost 23000 Thalers, which sum has been defrayed by a number of art-amateurs at Berlin. On the left stands another group: „Combat between a Horseman and a Lion,“ by Professor A. Wolff.

The back wall of the porch is adorned by two rows of upper and two rows of lower wall pictures. Opposite to the flight of steps is the Vestibule leading to the Picture Gallery and likewise adorned with wall paintings. Below the double staircase is the principal entrance, formed by a magnificent bronze door; the latter is cast after a model projected by Government-Architect Stüler at the Royal Polytechnic Institution; it consists of two wings; its height is 17' 4" and its weight about 150 Ctnr.

2. The Wall-Paintings of the Porch.

These wall-paintings have, under the superintendance of Director P. v. Cornelius, been executed by Berlin artists after Schinkel's models.

A. Paintings of the Upper Row.

1. *The Left Traverse* (painted by C. Stürmer): Uranus, the primeval parent of the Grecian gods, surrounded

by the stars, which, in the shape of loving couples, are dancing round him. A rainbow is stretching all around; the zodiac with its twelve constellations.

2. *The Long Wall on the Left.* (by C. Eggers, C. Herrmann, C. Pfannenschmidt, H. Schulz, F. Schadow, and others): Saturnus, the God of time, exhibiting the evil principle of destruction. But when Jupiter creates the light, Saturnus retreats on his chariot, drawn by snakes, into the obscurity of primitive time, while two Titans vainly endeavour to oppose the world of light. And now Jupiter begins to create this new world. Prometheus, by kindling his torch at Jupiter's lightening-flashes, obtains light for the mortals. The Dioskuri (Castor and Pollux) diffuse the first daylight, while Selene, the lightspender of the night, (the moon), in her chariot drawn by cows, is moving over the night, which is exhibited as a cowering female of gigantic proportions, whom Genii are wrapping in coverings. All around her repose her children: Art in its germ, leaning on the lyra; Love, exhibited by a sleeping couple; Dreams, roused into life by the dawning morning, and Maternal Love, called into activity by two Genii, — Labour and Harvest. War, a sleeping youth with a spear is covered up by a female Genius, lest he disturb the young world by waking up; before him Peace with the palm, accompanied by the Muses. A Genius is shedding dew and seeds on the earth, in order to rouse infantine life. By this process the elements of science begin to develope; a genius is measuring the depth by means of a plummet. Once more, however, Creatures of the night rush in, resolved to cause mischief; they terrify the heavenborn children who are pouring dew and fertilising seeds down on the earth, — so that one of them, in his consternation, drops his vessel. But this attempt of the Powers of Darkness is unsuccessful. The lively cock announces the approaching day, with which care and work also begin. The appearance of a gardener and his wife indicates the cultivation of the soil; a mother's solicitude protects her child from the pursuing Creatures of

Darkness; Genii welcome the sunrise by a chorus of harps. Venus, the star of the morning, precedes the sun; behind her comes Eros, the god of Love, to whom she assigns his functions on earth. Two female figures, Hope and Trust, are looking up to Venus, while two others welcome the sungod Helios, who with his chariot is rising out of the sea. Over him are seen the sacred swans of the sungod, conducted by infant Genii, and before him the Graces, who render life cheerful.

3. *The Long Wall on the Right*, (by Eggers, Schulz, Stürmer, Schadow, R. Elster and G. Eich).

The subject of the painting on the long wall at the right exhibits human life in its four epochs, which are here represented by the four seasons and by the times of the day.

a. The Spring or Morning begins with the form of Sibyl prophetically writing the future on palm leaves. Pastoral tribes repose near their herds; wild huntsmen descend from their mountains. In the poet's cottage Psyche and the Muse are stringing the lyra. Above, the people participate in the contest and Victory guides the victor's hand. The youthful Genius of Poetry inspires his lips for song, while loving youths are fanning coolness to him. The first essay in painting is likewise represented: a young man is drawing the profile of his mistress on a rock.

b. The Summer or Noon represents the harvest and the pleasures offered to the young race. A Nymph presents the refreshing draught to a warrior; a shepherd reposes with his flock; the play of a young maiden is accompanied by a youth with the flute. The innocent playfulness of fancy is indicated by a young girl sprinkling and wetting a Nymph who is drawing water. On the top of Helicon springs up, under the hoofs of Pegasus, Hippocrene, the Source of Fancy, the water of which flows into the well from which man draws inspiration. Behind the veil formed by the rushing water, deep down in the bosom of the earth, appear the Destinies, surrounded by youthful Genii who endeavour to arrest their decisions. A shepherd is playing

on the flute, Nymphs are pouring water into the well, from which a young poet draws it; workmen are amazed at the sight of the beneficent element; a wise lawgiver approaches the bank; art, science, legislation, — everything is animated by Fancy.

c. The Autumn or Evening is represented by a vintage. Youths are gathering the ripe grapes which are then pressed by a boy under the supervision of an old man. A mother is warming her child by the fire of a genial hearth. Art attains its full development and under the hands of the skilful artist (Rauch's portrait) the masterpiece is formed. Nature itself suggests pleasing forms to the artist. Acanthus is wound around the pillars. Victorious warriors, adorned with wreaths, return to their homes.

d. Winter or Night: Old age is gratified by the dance of the Muses. From the abode of the sages Psyche looks out upon her favourite, while the sage on the top of the rock is contemplating the starry sky. On the seabeach reclines an old man thoughtfully gazing at the sea which appears to him in the shape of a Nymph. The bold navigator (Schinkel's portrait) is pulling his boat, under the greetings of the Muses, out into the sea, while Luna, the goddess of the moon, is terminating her course.

4. *The Traverse on the Right:* On the bank rises a tomb, on which some mourning relatives of the deceased are assembled. Genii of Light are cheerfully hailing the light of the new day which begins with the rising sun.

B. Paintings of the Lower Row.

They represent the myths of Hercules and of Theseus.
On the Right: The Myth of Theseus. (14 Scenes.)

1. Theseus, conducted by his mother, finds under a large stone the sword and sandals of his father Aegeus; (painted by Graef).
2. Combat of Theseus with the giant Periphetes; (painted by Graef).
3. Theseus slays Sineis the robber; (Stürmer).

4. Theseus kills the Prommyonian sow; (Stürmer).
5. " slays the robber Kerkyon; (Schütze).
6. " binds and kills Procrustes; (Schütze).
7. " is purified by the Phytalides of the blood he has shed; (Kaselowsky).
8. Aegeus presents to his son Theseus the cup poisoned by Medea; (Kaselowsky).
9. Leos the herald betrays to Theseus the ambuscade of the Pallantides; (Schulz).
10. Theseus and Ariadne; (Schulz).
11. Theseus' first sacrifice to the goddess Athene; (Holbein).
12. Theseus and the vanquished Queen of the Amazons; (Holbein).
13. Theseus slays the Centaur Euristung; (Kloeber).
14. The burial of Theseus by Cimon; (Daege).

On the Left. The Myth of Hercules. (14 Scenes).

1. Hercules, when a child, throttles two snakes sent by Juno; (Graef).
2. Hercules choking the Nemean lion; (Graef).
3. Hercules, with the help of his nephew Jolaus, wrestles with the Lernean snake; (Stürmer).
4. Hercules capturing the Erymantean boar; (Stürmer).
- 5*. Combat between Hercules and the Stymphalean birds (Schütze).
6. Hercules subduing the wild Cretan bull; (Schütze).
7. Hercules subdues the fiery horses of Diomedes; (Kaselowsky).
8. Hercules snatching the belt of Hippolyta, the Amazon Queen; (Kaselowsky).
9. Hercules fetching the golden apples of the Hesperides; (Schulz).
10. Hercules rescuing Prometheus; (Schulz).
11. Hercules fetches Cerberus up from hell; Minerva and

* Stymphalean birds, — birds of prey with iron beaks, claws and wings.

- Mercury are present; (Lengerich).
12. Hercules snatches the tripod of Pythia.
 13. Hercules burning himself on the Oeta (Kloeber).
 14. Hercules espousing Hebe in Olympus (Hopfgarten).

3. The Vestibule and its Wall-Paintings.

Through the principal entrance the visitor comes to a double flight of steps leading up to the Vestibule.

The two paintings of this Vestibule are planned by Schinkel and executed in the Stereochromatic (water-glass) style.

On the Right: Selfabnegation for others in perilous natural events. An inundation. Thunder-clouds and lightning (painted by Eich and Rudolph Elster).

On the Left: Selfabnegation in the struggle with human brutality. Wild hords assaulting a peaceable shepherd's family. A troupe of horsemen comes to their rescue.

In the centre: a metal vase, the original of which is in the possession of Lord Warwick. On the right and left of the vase: two granite pillars with Victory and Apollo; on the left side wall the bust of Wilhelm von Humboldt.

4. The Gallery of Sculptures.

It has originated:

1. In purchases made by Frederic the Great, especially of the collection of Prince Polignac and of the bronze figure of the worshipping boy (No. 140a);
2. In the collection inherited by Frederic the Great from the Marchioness of Baireuth;
3. In purchases effected at Rome by Mr. von Erdmannsdorf by order of King Frederic William II.;
5. In single acquisitions from the collections of Lieutenant General von Minutoli, Consul General Bartholdy, Count von Ingenheim and others;
5. In the purchases effected in Italy through Professor

Gerhard and Director Waagen, by order of His Majesty King Frederic William IV.;

6. In the antiquities which have, from Minor Asia and Greece, recently found their way to Berlin.

I. Rotunda.

- | | |
|---|---|
| 1. Victory. | 18. Victory; (duplicate of No. 1). |
| 2. Jupiter. | 18a. Statue of His Majesty, Frederic William III, in an Imperial costume; modelled by Professor Kiss, executed at the Polytechnic Institution. The ornamented parts are laid in with precious metals. |
| 3. Fortune with her horn of plenty. | On both sides of the Rotunda: |
| 4. Pallas Athene, carrying the little Erichthonius on her shield. | No. 131 and 155. Two Roman granite bathing-tubs, from the baths of the Emperor Diocletian. |
| 5. Ceres a rare, true statue. | For the hangings in the gallery above v. after the Picture Gallery. |
| 6. Apollo Musagetes. | |
| 7. Polymnia. | |
| 8. Venus and Cupid. | |
| 9. A reposing Satyr. | |
| 10. as No. 9. | |
| 11. Apollo. | |
| 12. Silvanus (garden god). | |
| 13. Diana. | |
| 14. Juno. | |
| 15. Mercury. | |
| 16. Domitia, wife of Domitian, as Hygiea. | |
| 17. Aesculapius. | |

II. Gods' and Heroes' Hall.

The numbers commence in the Hall on the right, at the last window;

19. Boy with fruit festoons; fragment of frieze, from the Forum Trajanum at Rome.
 20. Part. of a sarcophagus; a warrior on horseback.

21. Woman sitting; a fragment.
22. Head of a Venus.
23. Jupiter Ammon.
24. Head of a Hercules.
25. Bacchical group.
26. Relievo with a Hekate.
27. Juno.
28. Relievo. Silvanus sur-

- | | |
|---|-------------------------------------|
| rounded by people bringing him offerings. | 58. Alexander the Great. |
| 29. Diana. | 59. Themistokles. |
| 30. A griffin's head of black basaltes. | 60. Xenophon. |
| 31. Bust of a youth, of black marble. | 61. Girl praying. |
| 32. Bacchus. | 62. Venus Libitina. |
| 33. Meleager. | 63. Jupiter. |
| 34. Little statue of a Venus. | 64. Aesculapius. |
| 35. Homer. | 65. A bacchant. |
| 36. Perikles. | 66. Jupiter. |
| 37. Heros. | 67. Hygiea. |
| 38. Daughter of Niobe. | 68. Apollo with the lyra. |
| 39. Head of a Venus. | 69. Rape of the tripod; relieveo. |
| 40. Head of a Minerva. | 69a. Altar, with a Venus. |
| 41. Aesculapius. | 70. Hercules. |
| 42. Egyptian effigy. | 71. Pluto. |
| 43. Head of a Venus. | 72. Frieze fragment. |
| 44. Frieze fragment. | 73. Hermes head. |
| 45. Sacrificing Cupids. | 74. A girl playing. |
| 46. Cupid with horses. | 75. Psyche. |
| 47. Cupid on the dolphin; a votive table. | 76. Aesculapius. |
| 48. Jupiter (red marble). | 77. Bust of Serapis. |
| 49. Little pillar, of Verde di Corsica. | 78. Head of a Juno. |
| 50. Jupiter Ammon. | 79. Urania. |
| 51. Apollo. | 80. Euterpe. |
| 52. Cora. | 81. Heros. |
| 53. Hercules. | 82. Apollo. |
| 54. Four pillars, inlaid with mosaic work, from Rome. | 83. Hekate, in threefold formation. |
| 55. A bitch. | 84. Athlete. |
| 56. Votive table (like No. 47). | 85. Athlete. |
| 57. Head of Serapis (of green basaltes). | 86. Head of a Venus. |
| | 87. Aesculapius. |
| | 88. Cornice piece. |
| | 89. Relievo fragment. |
| | 90. Relievo. |
| | 91. Genius with fruits. |

- | | |
|---|---|
| 92. Relievo: a meal. | ating behind in a bull's head (of red marble). |
| 93. like 92. | |
| 94. Votive table. | |
| 95. Relievo: an enthroned Jupiter. | 124. Pallas Athene. |
| 96. Cupids at the vintage. | 125. Diana. |
| 97. Hermes head. | 126. Diana Colonna. |
| 98. Demosthenes. | 127. Mercury. |
| 99. A bowl of striped marble. | 128a. Diana. |
| 100. Sarcophagus,— a fragment. | 128. Diana. |
| 101. Pedestal of a pillar. | 129. Satyr. |
| 102. Part of a tripod. | 130. Cupid and Psyche. |
| 103. Apollo. | 131. Bathing-tub in the Rotunda. |
| 104. Adonis. | 132. Bust of a Satyr. |
| 105. Herodotus. | 133. Socrates. |
| 106. The Muse Kalliope. | 134. Diana in hunting-costume. |
| 107. Flora. | 135. Minerva. |
| 108. Bust of Hercules. | 136. Minerva. |
| 109. Alexander the Great. | 137. Bust of a Venus. |
| 110. Hercules. | 138. Bacchus child. |
| 111. Polyhymnia, the Muse of eloquence (celebrated work). | 139. Ceres sitting. |
| 112. Apollo Kitharoedos. | 140. Boy worshipping; — found in the Tiber; paid by Frederic II with 10000 Thalers. |
| 113. Bacchus. | 140a. Boy striding along; — found in the Rhine near Xanten. Bronze. |
| 114. Athlethe's head. | 141. Nymph. |
| 115. Bacchus. | 141a. Minerva head; — with gilding. |
| 116. Sophocles. | 141b. Double Herme. |
| 117. Saturnus. | 141c. Bacchus and Ammon; double Herme. |
| 118. Herme's head. | 141d. Hora of Autumn. |
| 119. Apollo. | 141e. Hope. |
| 120. Herme's head. | 142. Jupiter head. |
| 121. Victory. | |
| 121a. Victory, with gilding. | |
| 122. Apollo. | |
| 123. Bacchus head, termin- | |

- | | |
|--|--|
| 143. Jupiter. | 177. A bearded Bacchus. |
| 144. Sea goddess. | 178. Silenus. |
| 145. Muse sitting. | 180. Youth with pitcher and drinking-vessel. |
| 146. Torso of an Epheben. | 181. Satyr. |
| 147. Herme. | 182. Torso of a Mercury. |
| 148. Bust of a Muse. | 183. Hesperus. |
| 149. A poetess. | 184. Sacrifice to Mythras |
| 150. Hermaphrodite jesting with a Satyr. | 185. (Persian sungod). |
| 151. Venus. | 186. Thersites head. |
| 152. A Muse. | 187. Satyr. |
| 153. Boy's head. | 188. Niobe's daughter. |
| 154. Bacchus and Ariadne. | 190. Thersites. |
| 155. Bathing-tub in the Rotunda. | 191. Torso of a Proserpina. |
| 156. Greek's head. | 192. Goddess. |
| 157. Cupid. | 193. Venus and Cupid. |
| 158. Bacchus with a panther. | 194. Bacchus head. |
| 159. Cupid bending his bow. | 195. Juno. |
| 160. Hermaphrodite. | 196. Cornice piece. |
| 161. Priapus. | 197. Lid of a sarcophagus. |
| 162. Adonis. | 198. Relievo: Nursing of Bacchus child. |
| 163. Castor and Pollux; — double Herme. | 199. A laughing Satyr. |
| 164. Silenus. | 200. A verde antico bowl. |
| 165. A Satyr reposing. | 200a. Triton. |
| 166. 167. Bacchus. | 201. A pillar fragment. |
| 168. Genius of Death. | 202. Epicurus. |
| 169. Silvanus. | 203. Minerva. |
| 170. Satyr and Ammon; — double Herme. | 204a. Relievo: Two hovering Genii of Death. |
| 171. Bust of a Satyr. | 205. The Muse Melpomene. |
| 172. Triton and Libya. | 206. A cupid reclining. |
| 173. Bacchus. | 207. An Indian Bacchus. |
| 174. Venus. | 208. Diana. |
| 175. Athlete. | 209. Epicurus. |
| 176. A female dancer. | |

- | | |
|--|--|
| 210. Cupid. | 248. Sarcophagus relieveo. |
| 211. Torso of an Apollo. | 249. as 248. |
| 212. A bearded Bacchus. | 250. Bacchus procession; relieveo. |
| 213. A playing boy. | 251. Relievo: Vulcan's fall on the earth. |
| 214. Ganymedes. | 252. Eagle. |
| 215. A Silenus mask, the apertures of which served as well-mouths. | 253. Boy's head. |
| 216. Bacchus bust. | 254. Girl's head. |
| 217. Daughter of Niobe. | 255. 256. Votive tables. |
| 218. Bacchus with the panther. | 257. Harpocrates, the god of silence. |
| 219. Mercury completed into a Heros. | 258. Fragment of a statue. |
| 220. Apollo (falsified). | 259. Lion's head, of black basaltes. |
| 221. Harpocrates. | 260. Apollo. |
| 222. { Bacchus. | 261. Fortune. |
| 223. { Bacchus. | 262. Amazon. |
| 224. Mercury. | 263. Antinous. |
| 225. Bacchus. | 264. Antinous Agathodae-mon (an excellent work). |
| 226—228. Athletos. | 265. Antinous. |
| 229. Tomb. | 266. Aspasia (friend of Pericles). |
| 230—233. Tombstones. | 267. Female Bacchant. |
| 234. Female head. | 268. Roman gladiator. |
| 235. Apollo and Mercury. | 269. Bacchus procession; relieveo. |
| 236. Antinous as Mercury. | 270. Pythian victory, relieveo. |
| 237. Niobe's daughter. | 271. Gallican gladiator. |
| 238. Frieze fragment. | 272—274. not existing. |
| 239. Apollo, sitting. | 275. Isis. |
| 240. Hercules Herme. | 276. Aesculapius. |
| 241. Hercules. | 277. Venus. |
| 242. Apollo. | 278. Dancing Satyr. |
| 243. Satyr child. | 279—289. not existing. |
| 244. { Bacchus. | |
| 245. { Bacchus. | |
| 246. Head of a Muse. | |
| 247. Female Bacchant. | |

This Hall contains, moreover, the newly added numbers 854—861; (v. Supplement).

III. Roman Hall.

- | | |
|---|--|
| 290. Relievo: Iphigenia with Orestes and Pylades. | 318. Lucius Caesar. |
| 291. Bust of Julius Caesar. | 319. Cajus Caesar, grandson of Augustus. |
| 292. Scipio Africanus the Elder. | 320. Mark Aurelius, as ploughman with a team of bulls. |
| 293. Augustus. | 321. Bust of Antinous. |
| 294. Victory; the original is in Cassels. | 322. Caligula. |
| 295. Julius Caesar. | 322a. Lucius Verus; alabaster bust. |
| 296. Frieze fragment. | 323. Plotina. |
| 297. Sarcophagus relievo. | 324. Julia, daughter of Augustus. |
| 298. Relievo: trophies of victory. | 325. Vessel of Oriental Alabaster. |
| 299. Tiberius. | 326. Hadrian. |
| 300. Marcus Brutus. | 327. Antoninus Pius. |
| 301. Caligula. | 328. Marc Aurelius. |
| 302. Marcus Brutus. | 329. Antoninus Pius. |
| 303. Vespasian. | 330. Marc Aurelius. |
| 304. Vitellius. | 331. Faustina the Elder. |
| 305. Titus (red jasper bust). | 332. Faustina the Younger. |
| 306. Plotina, wife of Trajan. | 333. Unknown Bust. |
| 307. Vespasian. | 334. Seneca. |
| 308. Domitian. | 335. Marc Aurelius. |
| 309. Agrippina the Elder. | 336. Young Roman. |
| 310. A Roman. | 337. Bust of a veiled female. |
| 311. Marciana, sister of Trajan. | 338. Commodus. |
| 312. Roman effigies. | 339. Hadrian. |
| 313. Roman effigies. | 340. Germanicus in profile. |
| 314. Tiberias. | 341. Aelius Caesar. |
| 315. Bust of a child. | 342. Marc Aurelius. |
| 316. Hadrian. | 343. Throne of white marble. |
| 317. Augustus. | |

- | | |
|--|---|
| 344. Antonia as Euterpe. | 366. Septimus Severus. |
| 345. Fortune. | 367. A young Roman. |
| 346. Faustina the Elder. | 368. A Roman sacrificing. |
| 347. Capital of a pillar of
Gallo antico. | 369. Male bust. |
| 348. Lucius Verus. | 370. Plautilla, wife of the
Emperor Caracalla. |
| 349. Lucilla with palm and
horn of plenty as Fe-
licitas. | 371. A Roman woman. |
| 350. Julia Pia as Urania. | 372. A Roman woman. |
| 351. Domitius Corbulo. | 373. Septimus Severus. |
| 352. Septimius Severus. | 374. Aurelia Monnina. |
| 353. Gordianus Pius. | 375. Boy. |
| 354. Vespasian. | 376. Lucilla. |
| 355. A Fencer. | 377. Pertinax. |
| 356. Bust of a child. | 378. Lucius Verus. |
| 357. Aelius Caesar. | 379. Caracalla. |
| 358. Marc Aurelius. | 380. Julius Caesar. |
| 359. Trajanus as Jupiter. | 381. Lucilla. |
| 360. Faustina the Younger. | 382. Commodus. |
| 361. A youth. | 383a and b. Two Trapezo-
phores. |
| 362. A woman praying. | 384. Lucilla. |
| 363. Marcus Aurelius. | 385. Julia Soemias, the
mother of Heliogaba-
lus. |
| 364. Manlia Scantilla, wife of
the Emperor Julianus. | 386. Alexander Severus. |
| 365. Vase of venturine stone,
handle of gilt bronze,
on a pedestal of red
porphyry; made in the
Kolywan manufactory
near the Atlas moun-
tains. A present from
His Majesty the Emper-
or of Russia to Hum-
boldt. | 387. Vessel of Oriental Ala-
baster. |
| 365a. Augustus with the
Toga. | 387a. Senator sitting. |
| | 388. Lucinus Valerianus. |
| | 389. Heliogabalus. |
| | 390. Gordianus Pius. |
| | 391. Ulpia Severina, wife of
Aurelian. |
| | 392. Julia, daughter of Au-
gustus. |
| | 393. Crispina, wife of Com-
modus. |

- | | |
|---------------------------------------|--|
| 394. Female bust. | 408. { Victorinus. |
| 395. Marciana, Trajan's sis-
ter. | 409. } |
| 396. Unknown bust. | 410. Scipio Africanus, |
| 397. Bust of a warrior. | 411. Head of a warrior. |
| 398. Julia Pia. | 412. Unknown. |
| 399. Berenice, of black
marble. | 413. Domitia, with hair or-
namenta. |
| 400. Unknown bust. | 414. Statue of Napoleon I.,
by Chaudet. |
| 401. Albinus. | 415. Roman female. |
| 402. Female Bacchant. | 416. Bacchant. |
| 403. Male bust. | 417. Roman boy. |
| 404. Philippus the Arabian. | 418. A boy's head. |
| 405. A matron. | 419. Seneca. |
| 406. Egyptian vase of ala-
baster. | 420. A youth. |
| 407. Male bust. | 421. Roman soldier; frag-
ment of a monument
of victory. |

There are, moreover, the numbers 862—877 in this Hall (v. Supplement).

IV. Grecian Cabinet.

The Wall-paintings.

The exhibition begins on the left, at the entrance of the Cabinet and represents Greek life from the birth to the hour of death, the plays of the child, the sports of the youth, the occupations of the man, marriage, sacrificing-scene and finally funeral procession, dirge and the barge of Charon on the Styx.

The Works of Sculpture:

This collection contains, among others, the following numbers, which were formerly exhibited in the Gods' Hall:
 21. 25. 47. 51. 52. 56. 69. 64. 146. 177. 178. 198.
 200a. 219. 229. 230—232. 250. 255. 256. 270.

- | | |
|---------------------|--------------------------------------|
| 422. Female head. | 424. Relievo: Leda with the
swan. |
| 423. Pan; relieveo. | |

- | | |
|---|--|
| 425. Relievo. | 454b — e. as 454. |
| 426. Male figure. | 455. Part of a female figure. |
| 427. Satyr and a female Bacchant. | 456. A female spinning. |
| 428. Masks. | 457. Ariadne. |
| 429. Masks. | 458. Part of a dressed figure. |
| 430. Relievo fragment: head of Theseus. | 459. Sacrifice. |
| 431. Medusa head. | 460. Relievo. |
| 432. Female effigy. | 461. Fragment of a pillar. |
| 433. Relievo: Roman sitting. | 461a. Fragment of a pillar. |
| 434 — 436. Relievos: dancing female Bacchants and sacrifice-scenes. | 462. Relievo of a Panathenean victor. |
| 437a and b. Kybele. | 463. Relievo. |
| 438. Male head. | 464. 464a. Tombstones. |
| 439. Relievo: a sacred grotto. | 465. A feast; relieveo. |
| 440. Relievos with snake worship. | 465a. Tombstones. |
| 441. worship. | 466. Tombstones. |
| 442. Male head. | 467. Domestic meal. |
| 443. Female head. | 468. Relievo fragment. |
| 444. Diskus with Jupiter head. | 469. Dancing Satyrs. |
| 445. Relievo plates. | 470. 471. Tombstone and offering-altar. |
| 446. Relievo plates. | 472. Pan torso. |
| 447. Female effigies. | 473. Dionysos. |
| 447a. Female effigies. | 474. Tombstone. |
| 448. Victor in a race; relieveo. | 475. Torso of a Venus. |
| 449. Votive table. | 476. Relievo: a feast. |
| 450. Hermaphrodite sitting in a grotto. | 477. A drunken Bacchus, leaning on Pan; on the left a Satyr. |
| 451. Male figure. | 478. A smith. |
| 452a — e. Relievos. | 479. Demeter and Kora. |
| 453. Male figure. | 480. Artemis. |
| 454. Relievo: a feast. | 481. Satyr. |
| | 482. Herme. |
| | 483. Torso of flayed Marsyas. |
| | 484. Colossal male foot. |

- | | |
|-----------------------------|--------------------------------|
| 485. Tomb. | Temple, with traces of colour. |
| 486. Colossal neck. | |
| 487. Bacchus. | 496. Fragment of a foot. |
| 488. Tombstones. | 497a—f. Heads etc. |
| 489. Tombstones. | 498a—c. Heads of animals. |
| 490. 491. Relievo. | 499. Female bust. |
| 492—494. Tombstones. | 500. Statuette of an Artemis. |
| 495. Plate from the Theseus | 500b. Fragment of a foot. |

This Cabinet contains also the newly added numbers 878—930. (v. Supplement.)

V. Etruscan-Roman Cabinet;

containing Etruscan and Roman tomb monuments and architectural fragments.

The colouring and painting of the walls are imitations of those of tombs at Tarquinii.

1. Etruscan Monuments.

- | | |
|--|--|
| 501. Heavy building-fragment from Peperin. | 521. Lid of a coffin chest. |
| 502. Relievo: Bull with a human face. | 522. Alabaster coffin chest with a combat scene. |
| 503. as 502. | 523—525. Coffin chests. |
| 503a. Coffin chest of terra-cotta. | 526—532. Coffin chests, and ash urns of terra cotta. |
| 504a—c. Three pointed cones. | 533. Coffin chest with a battle scene. |
| 505—510. Coffin chests. | 534. Alabaster coffin chest. |
| 511. Sarcophagus of lime stone. | 535. as 533. |
| 512—516. Coffin chests. | 536—539. Coffin chests. |
| 517. Coffin chests of alabaster. | 540. 541. Altars of terra cotta. |
| 518. Lid of a coffin chest. | 542. Sarcophagus on lion's paws. |
| 519. Coffin chest. | 543—547. Ash chests. |
| 520. Coffin chest; on the top Achilles mourning. | 547a. Cippus-shaped altar. |
| | 548. Prostrate bulls with human faces. |

- | | | | |
|-------|--|-------------|--|
| 549. | A procession. | 558. | as 557a. |
| 550. | | 559. | Upper part of a child. |
| 551. | Ara of limestone. | 560. | Upper part of a figure. |
| 552. | 553. Fragment of ash
chests. | 561. | A horse's head. |
| 554. | Relievo fragment. | 562. | Altar of lime stone.
Front: two Amazons. |
| 555. | Naked semifigure with
bracelet and neck or-
naments. | 563. | Relievo of a funeral
chest with four figures. |
| 556. | Female heads. | 564. | Female head. |
| 557. | | 565a and b. | Archaic re-
lievos. |
| 557a. | Colossal female head. | 566. | Proserpina enthroned. |

2. Roman Monuments.

- | | | | |
|------------|--|------------|---|
| 567. | Marble ash chest of a
Fabia Theophila. | | and a Minerva, found
near the Via Latina. |
| 568. | Ash chest. | 580 — 589. | Ash chests and
pitchers of mar-
ble. |
| 569. | Marble drinking-cup. | 590. | Marble ash chest with
mutilated inscription. |
| 570. | Ash chest of marble,
with inscriptions. | 591. | Roman sarcophagus. |
| 571 — 577. | Ash chest. | 592. | as 591. |
| 578. | Ash urn. | 593. | Trilateral double ci-
near. |
| 579. | Sarcophagus with Apol-
lo, the nine Muses | | |

3. Architectonic Fragments.

- | | | | |
|-------|-----------------------|-------|---------------------------------|
| 594. | 595. Front bricks. | | form of a flower bas-
ket. |
| 596. | Pillar capital. | 601. | Sun dial of marble. |
| 597. | 598. Front bricks. | 601a. | Marble altar from Clu-
sium. |
| 599a. | Frieze fragments. | | |
| 600. | Pillar capital in the | | |

There are, moreover, the newly added numbers 931 — 938. V. Supplement.

V. Works of the Middle ages and Modern Time.

- | | | | |
|------|--|------|---|
| 602. | The Sainted Family. A
work of the 16 th century. | 603. | Mary with the Child.
(15 th century.) |
|------|--|------|---|

- | | | | |
|-------|--|-------|--|
| 603a. | Christ's head; of terra cotta. | 621. | Mary with the Child; work of Lucca della Robbia. |
| 604. | Christ, by Francavilla. | 622. | Mary with the Child between lilies. |
| 605. | Old Byzantine marble relieveo. | 623. | Beato Buonacorsi borne to heaven by Angels (13. Cent.). |
| 606. | St. John the Evangelist (15 th cent.) | 624. | St. Hieronymus under a canopy. |
| 607. | St. Benedictus. | 625. | Waterbasin of Istrian lime stone. |
| 608. | Pilaster of lime stone. | 626. | Mary worshipping the Child; by Lucca della Robbia. |
| 609. | Pope Innocent III beholding in a dream the sinking Lateran proped by Francis of Assisi. | 627. | Christ at the Olive Mount. (15 th Cent.). |
| 610. | Mary with the Child, by Donatello; (+ 1466). | 628. | Mary with the Child on the lap of the mother Anna; work of Lucca della Robbia. |
| 611. | St. Hieronymus in the desert (alabaster work of the 16 th cent.). | 628a. | St. Antonius; terra cotta figure. |
| 612. | Front of an altar. | 629. | Capital of leaves, of red marble. |
| 613. | St. Hieronymus (15 th cent.). | 630. | St. Filippo Neri, by Bernini. |
| 614. | Altar by Begarelli (16 th cent.): Christ on the cross, between Angels. | 631. | Byzantine pillar pieces. |
| 615. | Plate of brecciaverde. Two Sphynxes with the escutcheon of the abbot of the Purata family from Venice. | 632. | |
| 616. | | 633. | The Lord's blessing; high relieveo by Tullio Lombardo. |
| 617. | | 634. | Altar piece; relieveo of white marble, by Sansovino; formerly in the convent Del Popolo at Rome. |
| 618. | Pilaster of Istrian lime stone. | | |
| 619. | | | |
| 620. | The Proclamation of Mary; work of Lucca della Robbia. | | |

635. St. John the Baptist
(16 Cent.)
636. Mary with the Child.
637. St. Sebastian.
- 637a. Byzantine ornament.
638. Ash-vessel with mosaic work.
639. Mouth of a well (14. Cent.).
640. Bust of Pope Paul II.
641. Christ borne by Angels (16. Cent.).
642. St. Franciscus.
643. Young Tobias conducted by an Angel.
644. Stone with leaf ornaments (Byzantine).
645. Byzantine window.
646. Bust of a Florentine lawyer.
647. Byzantine relieveo.
648. Mary with the Child, Terra cotta; school of Begarelli.
649. Mary with the Child; by Rosselini.
650. Mary with the Child between donators.
651. Christ head (16. Cent.).
652. Pillar capital of Jstrian lime stone (16. Cent.).
653. Ottavio Germani, Procurator; by Alessandro Vittoria († 1608).
654. St. John the Evangelist.
655. Mary with the Child
- and St. John; glazed clay relieveo.
656. Altar ornament: Mary with the Child surrounded by four Saints; Sansovino.
- 657 — 659. Marble relieveos: Mary with the Child.
660. Contareni, Venetian general; bust by Vittoria.
661. Clay relieveos: Mary with the Child. (16. Cent.).
663. Altar ornament of glazed clay, work of Lucca della Robbia, formerly at Florence: Resurrection of Christ.
664. Mary with the Child; terra cotta work by Jacopo della Quercia (1410).
665. Mary with the Child; terra cotta (15. Cent.).
666. Mary with the Child; relieveo in plaster.
667. Bust of a young lady.
668. Bust of P. Soderini, Florentine banner bearer.
669. Vestry well with escutcheon of the Trevisani, a Venetian family.
670. St. John the Baptist.
671. David in armour.
672. Tabernacle of white

- | | |
|---|---|
| marble, from Padua
(15. Cent.). | 691. Shield of Jstrian lime
stone (16. Cent.). |
| 673. Mouth of a well; of
lime stone. | 692. Frieze fragment. |
| 674. Lorenzo de Medici,
painted bust; by An-
tonio Pollajuolo. | 693. Chimney border; Ve-
netian. |
| 675. Nicolo Macchiavelli (†
1527); painted bust. | 694. Medusa head; terra
cotta. |
| 676. Christ at the Cross
(16. Cent.). | 695. Keystones; terra cotta. |
| 677. 678. Mary with the
Child. | 696. Keystones; terra cotta. |
| 679. Front part of a Taber-
nacle. | 697. Mercury; by I. Pigalle. |
| 680. P. Mellini, Florentine
senator (15. Cent.). | 698. A woman sitting, with
her child; from the
school of Michael An-
gelo. |
| 681. Byzantine ornament. | 699. Frieze fragment of terra
cotta; (15. Cent.). |
| 682. Relievo fragment with
a female head covered
with a helmet. | 700. Sarcophagus of Istrian
lime stone (15 th Cent.). |
| 683. Prometheus fettered to
the rock; alabaster (16.
Cent.). | 701. Ornamented arch of
lime stone. |
| 684. Diomedes; relieveo. | 702. Female vintner. |
| 685. Relievo: female effigy. | 703. Table of lime stone |
| 686. Pomona; terra cotta. | 704. (16. Cent.). |
| 687. Hyacinthus, in a pros-
trate attitude; by de
Bosio (1769—1845);
bronze. | 705. Two arms supporters
of marble, from the
grave of the Doge Ven-
dramin Calergi; made
by Tullio Lombardo
(16. Cent.). |
| 688. Pico della Mirandola;
bust of terra cotta. | 706. Pillar capital of Istrian
lime stone. |
| 689. Two boys as arms sup-
porters of the Civran
family (15. Cent.). | 707. Antique pillars of Nero
antico. |
| 690. Two boys as arms sup-
porters of the Civran
family (15. Cent.). | 711. Overthrow of Phaeton
with the sun chariot; |

- by Jacopo Tutti (Sansovino).
712. Cupid cutting his bow; marble, by du Quesnoy (1600).
713. Imitation from 712. Chimney frieze and border with escutcheon of the Venetian families of Falier and Giulian (16. Cent.).
714. 715. Medaillon: a female head.
716. A lady; bust.
717. Cosmus I of Medici (17. Cent.).
718. Hebe; by Canova (first original of this master).
719. A child; after Michael Angelo.
720. Meleager; marble relief; school of Michael Angelo.
721. Female figure (16. Cent.).
722. Boy in a prostrate attitude; alabaster work (17. Cent.).
723. Marble statuettes;
724. wealth and honour.
725. Bust of Alessandro Vittoria, the sculptor; made by himself.
726. Venetian architrave.
727. Clorinda, Venetian poetess.
728. Francesco Berni, the poet.
729. Portrait of a woman (16. Cent.).
730. Sleeping Venus; marble.
731. Male bust (16. Cent.).
732. Hercules reclining on the lion's skin; terra cotta.
- 732a. Samson whose hair Delila is cutting off.
733. Bust of a woman.
734. Adonis; terra cotta figure.
735. Tables of Istrian lime stone.
736. Girl with flowers; restored antique work.
737. Minerva.
738. Alabaster relief: Lot and his daughters (17. Cent.).
739. Cosmus I of Medici; by Andrea Verrocchio. (1460).
740. Male effigy.

This saloon contains likewise the numbers:

414. Napoleon I (formerly in the Roman Imperial Hall, and the recently added numbers 939 — 953 (v. Supplement).

VII. Assyrian Hall.

This Hall has two divisions.

- I. Grecian and Roman works.
- II. Assyrian works.

I. Grecian and Roman works.

- | | |
|---|--|
| 742. Mercury. | 763. Male torso. |
| 743. Triton and a sea lion,
relievo. | 764. Torso of a youth. |
| 744. Amorines at the races
in the Circus. | 765. Demosthenes. |
| 745. Erotic figures borne by
sea monsters; relievo. | 766. Torso of a youth. |
| 746. Amymone. | 767. Mercury. |
| 747. Venus emerged from
the bath. | 768. Bacchus. |
| 748. Roof of a Greek tomb. | 769. Antique copy of the
famous thorn extractor
in the Capitoline Mu-
seum at Rome. |
| 749. Ash chest with bones
from Marathon. | 770. Venus and Cupid. |
| 750. Female figure. | 771. Bacchus. |
| 751. Priestess of Kora. | 772. Fragment of a statue. |
| 752. Fragment of a female
figure. | 773. Torso. |
| 753. Amazon. | 774. Trapezophor. |
| 754. Torso of a youth. | 775. Trapezophor. |
| 755. Venus and Cupid. | 776. Head of a Pluto. |
| 756. Statue of Olympos. | 777. Male head. |
| 757. Male Torso. | 778. Jupiter Ammon. |
| 758. Porphyry statue of Ves-
pasian; the torso is
antique, the rest made
up. | 779. Juno. |
| 759. Two Satyrs; relievo. | 780. Young Roman. |
| 760. Warrior with Chlamys;
sand stone relievo. | 781. Head of an Epheben. |
| 761. Hercules. | 782. Foot of an utensil. |
| 762. A warrior. | 783. Torso of a Diana. |
| | 784. Trapezophor. |
| | 785. Tombstone. |
| | 786. Fragment of a sarco-
phagus. |
| | 787. Fragment of a sarco-
phagus with flower or-
naments. |

- | | | | |
|------|------------------------------------|------------|---|
| 788. | Tombstones. | 807. | Captives conducted by a warrior. |
| 789. | | 808. | The Trojan Horse; relieveo. |
| 790. | Medusa head. | 809. | Festive meal. |
| 791. | Male torso. | 810. | Three Nymphs with the Bacchus boy. |
| 792. | Warrior. | 811. | Sarcophagus — relieveo: Bacchic procession. |
| 793. | Priapus with two boys. | 812. | Relieveo: Pan with a dog. |
| 794. | Juno Lucina, suckling a child. | 813. | Boar's hunt; relieveo. |
| 795. | Fragment of a statue. | 814. | Mercury; relieveo. |
| 796. | Female statue. | 815. | Sacrifice scene; relieveo. |
| 797. | Eros with lion's foot. | 816. | Victor at a race; relieveo. |
| 798. | Poetess. | 817. | Relieveo fragment. |
| 799. | Lower part of a thigh; of granite. | 818. | A woman at her meal. |
| 800. | Lion's foot. | 819. | Relieveo: combat scene. |
| 801. | Athlete; of black marble. | 820. | Relieveo fragment. |
| 802. | Helios and Aphrodite. | 821 — 835. | Stones with Greek inscriptions. |
| 803. | | 836 — 853. | Stones with Roman inscriptions. |
| 804. | Pluto; relieveo. | | |
| 805. | Faun with young Bacchus. | | |
| 806. | Mouth of a well. | | |

Recently added: the numbers 954 — 1034. (v. Supplement).

II. Assyrian Works.

Nearly all the reliefos here exhibited are of grey alabaster and are from the walls of the palaces of Nimrud (1 — 11, 13, 24, 27, 32) and Koyunjik; on some of them may still be discerned traces of painting. All figures are in profile and the representation chiefly refers to religious ceremonies, warlike scenes, the chase &c. There are demons with two pairs of wings; those of Aburamasda are represented with human faces, those of Mithra with eagles' heads; in many cases they bear a cembra kernel, the emblem of fire, and a vessel with consecrated water, fire and water having been requisite for every sacred ceremony of the Assyrians. The

Eunuchs may be recognised by their beardless faces, the kings by their frontlets. The sacred Tree of Life also is frequently met with.

All plates are covered with cuneated letters.

- | | |
|--|---|
| 1. Plate with two scenes; in the first the king with Ahuramasda demons; in the second the same with Eunuchs. | 15. Two Eunuchs with the riding-equipage of the king. |
| 2. King blessed by a demon. | 16. War scene. |
| 3. Demon with a cembra kernel (fire) and consecrated water. | 17. War scene. |
| 4. Demon with frontlet. | 18. A procession. |
| 5. 6. Demon bestowing a blessing. | 19. A lion hunt. |
| 7. Two consecrating demons. | 20. Procession. |
| 8. 9. Mithra demons. | 21. 22. King returning with retinue. |
| 10. 11. Demons with priest's hats. | 23. Granite pillar from Cyprus. |
| 12. Seven warriors and Eunuchs. | 24. A demon. |
| 13. 14. Consecration of the sacred trees of life. | 25. Fragment of a procession. |
| | 26. Warrior. |
| | 27. Demon. |
| | 28. The king on the lion hunt. |
| | 29. Bull hunt. |
| | 30. A flute player. |
| | 31. as 29. |
| | 32. Demon's head. |

III. Cyprian Works.

- | | |
|--|---|
| 33. Three idols of the mourning Aphrodite. | 38. Female statues without heads. |
| 34. Aphrodite as Pandemos. | 39. — 44. Representations of Aphrodite. |
| 35. Aphrodite as Elpis. | 45. 46. Female effigies. |
| 36. Female head. | 47. Torso of an Aphrodite-Pandemos. |
| 37. A veiled female. | |

- 48—50. Enthroned Aphrodite with the dead Adonis.
 51. Terso.
 52—56. Female heads.

57. Phoenician's head from Cyprus.
 58—62. Female heads.
 63. A ram.

Gallery of Communication between the Old and the New Museum. V. after the Old Museum.

h. Supplement.

of the newly acquired works recently exhibited in the different rooms.

I. Gods' and Heroes' Hall.
(Nos 854—861).

- | | |
|-----------------|-----------------------------|
| 854. Narcissus. | 858. Male head. |
| 855. Silen. | 859. Herme of Homer. |
| 856. Euripides. | 860. Head of a young Greek. |
| 857. Male head. | 861. A philosopher. |

II. Roman Hall.
(Nos 862—877).

- | | |
|--|--|
| 862. Male heads. | 870. Fragment of a sarcophagus. |
| 863. Male heads. | 871. Roman warrior. |
| 864. Marciana, Trajan's sister. | 872. Relievo: Abduction of Proserpina. |
| 865. Unknown effigies. | 873. The Emperor Augustus. |
| 866. Unknown effigies. | 874. Female effigy. |
| 867. A married couple. | 875. Trajan. |
| 869. Head of a Roman emperor; of verde antico. | 876. Heliogabalus. |
| | 877. Galba. |

III. Grecian Cabinet.
(Nos 878—930).

- | | |
|---------------------|-----------------------------|
| 878. Altar. | 884. Three griffin's heads. |
| 879. Akroterion. | 885. Fragment. |
| 880. Altar relievo. | 886. Statue of a Roman. |
| 881. Female effigy. | 887. Youthful head. |
| 882. Unknown head. | 888. Female head. |
| 883. Female head. | 889. Fragment of a head. |

- | | |
|-----------------------------------|--|
| 890. Penelope. | 912. Gutta from the geison of the Propylees (Akropolis at Athens). |
| 891. Agdistis. | 913. Carricature of a female form. |
| 892. Two snakes. | 914. A ram's head. |
| 893. Artemis; relieveo. | 915. Akroterion. |
| 894. Two men embracing eachother. | 916. Part of a lower arm. |
| 895. Female figure; fragment. | 917. A parting-scene. |
| 896. Torso of a boy. | 918. A tomb stone. |
| 897. Female head. | 919. 920. Hydria. |
| 898. Torso of a female. | 921. Tomb stone. |
| 899. Aphrodite as Venus. | 922. Fragment of an ornament from Mykene. |
| 900. Torso. | 923. Lion's head. |
| 901. Female head. | 924. Colossal foot. |
| 902. Torso of a Venus. | 925 a — d. Small fragments (from Athens). |
| 903. Female effigy. | 926. Fragment of a female figure. |
| 904. A laurel bough. | 927. Votive stone. |
| 905. Cone of a pine. | 928. A hand. |
| 906 — 908. Fragments of a Hydria. | 929. An ornament of leaves. |
| 909. 910. Two hands. | |
| 911. Votive table. | |

IV. Etruscan-Roman Cabinet.

(Nos 931 — 938).

- | | |
|-----------------------------|---|
| 931. Sphinxes from Peperin. | 936. A ram in a prostrate attitude; relieveo. |
| 932. Lion's effigies. | 937. Death of Dirke. |
| 933. Lion's effigies. | 938. Relieveo: two griffins. |
| 934. Cerberus. | |

V. Hall for the Middle Ages and Modern Art.

(Nos 939 — 953).

- | | |
|--|---|
| 939. Christ head from the Catacombs in Rome. | 942. Angel hovering in the air; German work, 12. Century. |
| 940. Bust of a Saint. | 943. Magdalen (15. Cent.). |
| 941. Angel. | |

- | | |
|---|---|
| 944. Male effigy; marble
relievo. | 949. Bust of Wilibald Imhof
of Nuremberg (16.
Cent.). |
| 945. Equestrian effigy of a
Sforza; medaillon. | 950. Wife of the latter. |
| 946. Female effigy. | 951. Female effigy. |
| 947. Male effigy. | 952. Venus and Bacchus
(17. Cent.); relieveo. |
| 948. Medaillon of a youth
(16. Cent.). | 953. Female effigy; relieveo
(17. Cent.). |

VI. Grecian and Roman Works in the Assyrian Hall.

(Nos 954—1034).

- | | |
|--|--|
| 954—969. Stones with in-
scriptions. | 1010. Unknown head. |
| 970—981. Fragments. | 1011. Herme heads. |
| 982. Dionys and Satyr. | 1012. Satyr's head. |
| 983. Dionys and Ariadne. | 1014. Pluto's head. |
| 984. Double herme. | 1015. 1016. Heads. |
| 985. Zeus and Triton. | 1017. Head of an Ethiopian. |
| 986. 987. as 985. | 1018. Bacchus head. |
| 988. Triton and Libya. | 1019. Hercules. |
| 989. Double Herme. | 1020. Torso. |
| 990. Lion's head growing
out of a flower. | 1021. Sundry fragments. |
| 991. Diskus. | 1022a. Sundry fragments. |
| 992—996. Various heads
&c. | 1023. Pluto-head. |
| 997. Apollo. | 1024. Fragment of a pillar. |
| 998. Sacrificial trestle. | 1025. Venus and Cupid. |
| 999. Demons playing. | 1026. |
| 1000. Fragments. | 1027. Relieveo fragments. |
| 1001. Fragments. | 1028. |
| 1002. Votive table. | 1029. Chariot race in the
Circus; relieveo. |
| 1003. Warrior's head. | 1030. Circus sports; relieveo. |
| 1004—1006. Sundry heads. | 1031. Male mask. |
| 1007. Head of Marsyas. | 1032. |
| 1008. 1009. Satyr's head. | 1033. Cupid sleeping. |
| | 1034. |

*For the works in the Gallery of Communication
v. after the Picture Gallery.*

5. Antiquities.

This section is exhibited on the ground floor and is divided into the following 6 collections.

- a. Collection of Gems.
- b. Collection of Coins.
- c. Collection of Antique Metal Works.
- d. Collection of Terra Cotta Articles.
- e. Collection of Miscellaneous Articles.
- f. Collection of Antique Clay Vessels.

A. Collection of Gems.

The origin of the Collection of Gems may be traced back to Joachim I, Prince Elector of Brandenburgh. His successors augmented the Collection, so that the old Brandenburgh treasure of gems had become rather considerable towards the close of the 17. Century. Frederic the Great made farther additions to it by purchasing 1) the Stosch collection which amounted to 3442 numbers and for which 30000 Thlr. in gold were paid (this collection has been described by Winkelmann); 2) the collection of Count Odam and 3) of General Pfau. In the reigns of Frederic William III and Frederic William IV the Collection has been so considerably increased; that it at present numbers 5000 objects, among which there are 1400 gems set in gold rings and medallions.

Gems are precious stones which are cut either convexly or concavously (stones cut concavously or intaglio; stones cut convexly or cameos).

The art of cutting precious stones reaches back to farthest antiquity. Already the Hebrews were familiar with it. The Egyptians and Babylonians cut hieroglyphics into stones and used them as amulets; among the Greeks this art formed an important auxiliary branch of sculpture and at a later time assumed an artistical form. In the time of Alexander the Great it attained its highest bloom;

as its greatest master is mentioned Pyrgoteles (he alone was permitted to cut Alexander's effigy). Under the successors of Alexander this art was carried to the greatest possible luxury. Gems were used as ornamental jewels, — a custom in which cameos originated. Subsequently the art in question was carried from the Greeks to the Romans who, however, never succeeded in equalling the Greek works. Even the Ancients knew the art of multiplying a fine original by means of glass pastes, which in brilliancy and colour almost equalled the real precious stones.

In consequence of the copiousness of the material it is impossible here to enumerate every object of the Collection and we shall, therefore, mention only the best numbers.

The gems are kept in presses; but the finest are exhibited under glass. To facilitate the finding, each gem is provided with an impression in plaster, on which the number of the gem itself is stated.

On the walls there are plaster-impressions of the best gems in the collections at Paris, Vienna, London, Petersburg and Amsterdam*). The pictures of the gem saloon are copies of Pompejan wall paintings.

First Section.

Stones cut concavously (gems) Nos 1 — 190.

1. Class. Egyptian and Oriental Style.

(From the bloom of Egyptian art till 300 after the birth of Christ).

1. Sardonyx: The sacred falcon with the Osiris crown (excellent).

4. Jasper-agate: The Egyptian Hercules Somos (cut as Skarabeus). 5. Rock crystal: Osiris with the crown. 30. Black jasper: Isis head. 52. Carnelian: Seraphis and Cerberus. 84. Agate Onyx: Harpocrates as a child, his breast wrapped in a net. 106. Chalcedony: Anubis with

*) Plaster impressions and glass pastes of the finest gems are always to be had at a moderate price from the first gallery inspector, Mr. Koch.

sceptre and lightning. 190. Agate Onyx: a Persian warrior on horseback.

2. Class. Grecian and Etruscan Gems of the Oldest Period Nos 1—180.

72. Carnelian: Kadmus finds the source of Mars guarded by a Dragon. 73. Carnelian: Kadmus fights the Dragon. 75. Carnelian: The five heroes of Thebes. 84. Carnelian: Ram's head. 86. Carnelian: Pegasus with another horse. 90. Glass paste: Death of Semele; Jupiter in his glory, surrounded by lightning. 91. Amethyst: Neptune drawn by Dolphins. 93. Sardel: Triton with two Dolphins. 106. Chalcedony: Eros drawn by swans. 107. Eros with wreath and palm. 144. Carnelian: Theseus finding the sword and sandals of his father Aegeus under a stone. 152. Carnelian: Diomedes and Glaukos recognise one another as host and guest. 160. Carnelian: Neoptolemos, son of Achilles, sacrificing Polyxena to his father.

3. Class. Greek and Roman Gods (from 300 before to 300 after the birth of Christ) Nos. 1—1491.

3. Sardel: Saturnus. 37. Sardel: Hecate holding six torches. 44. Sardel: Prometheus fettered to the rock and lacerated by a vulture. 62. Sardonyx: Combat of Hercules with Alkyoneus the giant. 63a. Carnelian: Head of Jupiter (the finest in the collection). 101. 105. Carnelian: Leda with the swan. 120. Agate Onyx: Ceres head (the finest in the collection). 275. Smaragd Plasma: Head of Vulcan. 290. Carnelian: Minerva head, with double crest; on the helmet: head and breast of a Sphinx; on its rounded part: Pegasus, — and on its visor: a front of approaching horses. After the Minerva by Phidias. 339. Carnelian: Medusa head. 390. Carnelian: Venus and Mars caught by Vulcan in a net. 418. Venus Anadyomene. 556. Carnelian-Onyx: Cupid. 648. Agate-Onyx: Three Cupids break open the door of an inflexible fair one. 680. Black Obsidian: Psyche, touching the wings of a butterfly. 715. Chalcedony: Cupid and Psyche. 752. Carnelian: Apollos Kithara.

rodos with the Lyra. 756. Heliotrope: Apollo and Hero-phile the Sibyl. 762. Obsidian: Marsyas a sold Silen with two flutes. 820. Chalcedony: Actaeon surprising Diana in the bath. 831. Chalcedony: A stag attacked by dogs. 842. Carnelian: Herme head. 900. Garnet: Mercury delivering up young Bacchus to the Nymphs for education. 927. Carnelian: Bacchus with bull's horns. 955. Smaragd-Plasma: Drunken Bacchus. 964. Sardel: Head of Ariadne. 980. 981. Agate-Onyx: Hermaphrodite, a Narcissus below. 1026. Carnelian: Satyr with a roebuck. 1062. Agate-Onyx: A female Bacchant. 1080. Chalcedony: A Bacchant with the mask (Ficoronis' famous ring), 1298. Carnelian: Aesculapius, sitting. 1215. Smaragd-Plasma: Nemesis. 1277. Sardel: Pomona. 1369. Lapis lazuli: Genius of youth. 1458. Carnelian: Scene of sacrifice. 1490. Obsidian: A bearded man with a snake; behind him a woman. 1491. Smaragd-Plasma: A man holding out a finger to a snake, while another pulls a ram by a string.

4. Class. Greek and Roman Heroes. Nos. 1—414.

1. Carnelian: Combat of Hercules with the Dragon. 36. Carnelian: Hercules head. 37—53. Hercules heads. 58. Carnelian: Hercules at the cross way; before him Venus and the Genius of honour. 59—128: History of Hercules. 152. Glass paste: Medea murdering her children. 165—167. Meleager with the head of the Calydonian boar. 170. Amethyst: Atalanta while running, looks back at the golden apple which Hippomenes, by command of Venus, throws into her way. 197. Agate-Onyx. Daedalus and his son Ikarus. 202. Jasper: The torment of Sisyphus in the Lower Regions. 203. Sardonyx: Bellorophon with Pegasus. 376. Carnelian: Aeneas fleeing. 414. Carnelian: Leander swimming through the Hellespont.

5. Class. Portraits and Historical Representations. 1—215.

7. Glass paste: Kleobis and Biton drawing their mother to the feast of Juno. 9. Carnelian: Themistokles.

10. Alexander the Great. 73—78. Romulus and Remus nurtured by a she-wolf. 103a. Head of Sextus Pompejus. 112. 113. Cicero. 132. Augustus and Livia. 188. Rock crystal: A shield with the portrait of the Emperor Commodus; a second shield with Victory and a third with a temple. This gem was presented to the Emperor Commodus (180—192 before the birth of Christ) as a New-year's gift.

6. Class. Greek and Roman Monuments. (Occupations and Manners).

Nos. 1—204.

1—22. Representations of warriors. 66. Sardel: An old man with a fruit basket and a bough, feeding a gazelle. 71. Glass paste: Several persons and a child occupied. 82—117. Sporting-scenes. 118. Amethyst: Discus thrower. 120—124. Racer. 125. Glass paste: Victor at a race. 126—129. Charioteer. 130—198. Race grounds in the Circus, animal-fights, arts and actors. 204. Carnelian: A hand pulling an ear, with the Greek inscription: „Remember me!“

7. Class. Weapons, Trinkets and Utensils. Nos 1—363.

1—40. Weapons. 139. Topaz: A mouse creeping about on a chandelier. 278. Garnet: Comical dancing-mask 318. Sardel: Three masks.

8. Class. Animals. Nos 1—363.

12. Lion. 65. Carnelian: Horse-head. 67. Carnelian: A horse drawing an arrow from his foreleg. 98. Sardonyx: A cow with a calf. 160—276. Birds. 332—363. Various insects.

Second Section.

Stones Cut Convexly (Cameos*).

* The cameos are not yet numbered.

1. Class. Antique Cameos.

1. Onyx ($8\frac{1}{2}$ inches broad and 7 inches high): Apotheosis of Septimus Severus. The Emperor and Juno in a triumphal car drawn by two eagles; purchased for Thlr. 12000. 2. Onyx: Eagle. 3. Agate: Eagle bearing the effigy of Serapis on his wings and Harpocrates on this head. 4. Onyx: Ceres as a nurse with the two children of Bacchus and Kora. 6. Onyx: Ariadne-head. 7. Onyx: Eros-head. 8. Onyx: Hercules fettering Cerberus. 9. Onyx: Effigies of Ptolomaeus Philadelphus and his wife Arsinoe. 10. Jasper: Before a knight in armour two women as Diana and Venus Urania. 11. Carnelian: Ceres seeking for Proserpina. 12. Onyx: Birth of Caius Caesar, grandson of Augustus by his daughter Julia; — found in a Roman tomb near Cologne. This valuable piece was sold by a broker on the Rhine for one thaler; the King subsequently caused 100 Fredericksdor to be paid him for it. 13. Onyx: Victory on a biga. 14. Smaragd: A tree-frog. 15. Paste: Roman emperor on a biga. 16. Female figure robed; cut on Chalcedony; found in a tomb at Weiden near Cologne.

2. Class. Cameos of the Middle Ages; Christian Subjects.

17. Agate Onyx: The head of St. John the Baptist. 18. Lapis lazuli: Christ-head. 19. Chalcedony: Effigy of Albrecht of Brandenburgh. 20. Chalcedony Onyx: Judith with the head of Holofernes. 21. Jacinth: Cleopatra dying.

3. Class. Modern Cameos.

22. Pebble with jasper strewn in: Hecuba sacrificing to Minerva for the deliverance of Troy. 23. Chalcedony Onyx: Hercules at the crossway; before him Venus and Minerva. 24. Agate: Aeneas flying from Troy with Anchises and Ascanius. 25. Agate: A man with a mask. 26. Chalcedony Onyx: Venus and Cupid before a Hero. 27. The judgment of Paris. 28. Agate: Psyche descends into the Orcus; below — Plutus and Cerberus. 29. Onyx: The goddess Roma. 30. Carnelian Agate: Apollo. 31. Chalce-

dony Onyx: Head of Augustus. 33. Agate: Silen and Bacchus boy sporting (by Morelli). 34. Agate Onyx: Cleopatra with two snakes. 35. Milk Agate: Leda with the swan. 36. Nephrite: Vizli - Pochtli, the ancient Mexican god of war. 37. Lion's head of rock crystal.

B. Collection of Coins.

Exhibited in the Hall for Gems.

This collection was founded by the Prince-Elector Joachim II. It was subsequently augmented by the Great Prince Elector, by Frederic I, Frederic the Great and Frederic William III to such an extent as to contain at the present time about 90,000 coins in gold, silver and copper. Among these there are 40,000 antique pieces, which are divided into two classes: 1) Greek coins; 2) Roman coins. The Greek coins are arranged geographically and the Roman ones chronologically; of them about 1100 pieces are exhibited in showcases.

While the Romans, on the one hand, used cast bronze for coins, the Greek, on the other, did not until a late period descend from gold and silver to more common metals. When the Roman empire was extended, silver coins were introduced and it was not until the time of the Emperors, that gold became the normal metal.

As to the representations on the coins, the first of them contained but simple emblems and types; at a later period the effigies of gods were substituted for the former. Among the Greeks Alexander the Great was the first who stamped his own effigy on the coins; among the Romans this was first done by Julius Caesar.

1. Antique Coins.

a. Greek Coins. (1—141).

- 1—3. Hispania: Ancient Spanish coins with the names of sundry towns. Silver.
- 4. 5. Gaul: Coins of the town of *Massilia* (Marseille).

- 6—10. *Barbarian coins*, with the effigies of chiefs.
 11. *Etruscan coins*.
 12—17. *Italy*: Denares.
 18—56. Coins of *Apulia, Campania* and *Calabria*. The types are partly still very rude, for instance: wheel, owl, Roma, Jupiter &c.
 57. 58. Coins of the town of *Heraclea* with Hercules and Pallas head.
 59—112. Coins of *Lucania* and *Bruttii*.
 113—191. *Sicily*: Coins of the towns of *Agrigentum, Himera, Messana, Syracuse* and others. The oldest coins of Sicily are of silver; subsequently they were of gold, for instance:
 Nos. 175 and 176: coins of the tyrant Agathokles.
 180—183. Coins of the tyrant Hiero II of Syracuse (269—215 before Christ).
 192—220. *Greece*. Coins of *Tracia, Paeonia, Moesia* and *Macedonia*. The art of coining here attained the highest development under Alexander the Great. Under Philipp II and Alexander the Great, however, more gold than silver coin was stamped.
 221—243. Coins with the effigies of the Macedonian Kings. 224—227. Philipp II. 228—234. Alexander the Great. 237—239. Demetrius I.
 244—259. Coins of *Thessalia, Illyria, Epirus*; of the towns of Larissa, Lamia, Dyorhachium and others.
 260—277. Coins of *Aetolia, Acarnania, Locris, Phocis, Boeotia, Attica*: of the towns of Leucas, Thebes, Athens and the Isle of Aegina.
 278. Coins of the town of Corinth.
 283—286. Coins of the town of Sicyon, of silver.
 295—309. Coins of the Isle of *Creta*, of *Ceos* and *Melos*.
 310. Coin of King Mithridates VI.

- 316—322. Coins of *Paphlagonia* and *Bithynia*; 322. Coin of King Nicomedes II.
 323—330. Gold coins of *Asia Minor*.
 331—346. Coins of *Mysia*, *Aeolis* and *Jonia*.
 347—371. Coins of *Caria*, *Lycia*, *Cilicia*; of the town of Antioch, of the Isle of Rhodos.
 372—382. Coins of the Isle of *Cyprus*, of *Galatia*, *Phrygia*, *Cappadocia*.
 383—403. *Syrian* and *Phoenician* coins with the effigies of Kings: 384. 385. Antiochius I. 391. Demetrius I.
 408—412. *Persian royal coins*.
 416. 417. *Indian coins*. (200 before Christ).
 418—434. *Egypt*. 418. Effigy of Alexander, son of Alexander the Great. 423. 424. Ptolemy II. 430—434. Of the city of Alexandria.
 440. 441. Coins of *Numidia* and *Mauretania*. Juba I and II.

b. Roman Coins 442—1105.

- The most ancient Roman coin is the *as*, which was made as early as under Servius Tullius (546. bef. Chr.).
 442—463. Oldest bronze coins of Central Italy. 442—445. As. 446. 447. Half as. 455. Quarter as of Umbria.
 464—475. Bronze coins of the Roman Republic with images of gods and heroes.
 476—663. Silver and gold coins of the Roman Republic. Family coins.
 665—698. Coins of the Triumvirs Caesar, Brutus, Pompejus and Antony. 671. Coin with Caesar's effigy (Caesar was the first to put his effigy on coins). 689—696. Antony. 697. Cleopatra; her head and that of Antony.
 699—1074. Imperial Roman coins in gold, silver and copper, with the effigies of the Emperors and their relatives. The series begins with Julius

- Caesar and terminates with Constantine XIV (1453), the downfall of the East Roman Empire. 699 — 713. Augustus. 714. Livia, his wife. 718. Caius Caesar, grandson of Augustus. 726 — 728. Tiberius. 754 — 768. Nero. 778. 779. Vespasian. 788. Titus. 828. Hadrianus. 963. Posthumus. 999. Diocletian. 1018 — 1021. Constantine the Great. 1050. Valentinian II. 1057 — 1074. Coins of the Emperors of the West Roman Empire. 1057. Honorius.
- 1075 — 1101.** Coins of the Emperors of the East Roman Empire. 1075. Arcadius (408 after Christ). 1088. Justinian the Great.
- 1102 — 1105.** Contorniati, of the 4. and 5. Century after Christ.

2. Coins of the Middle Ages and Modern Time.

Coins of the European and American Countries.

These are not publicly exhibited; but strangers may inspect them on previous application being made to the Manager of the Collection.

3. Oriental Coins.

This Collection consists of 6000 pieces and contains, besides the Oriental-Mahometan coins, those of China, Japan, Cochinchina and the European colonies in the East Indies & c.

4. Medals on Private Persons and Miscellanies.

The number of the former extends to about 7000 pieces. The latter are divided into eight classes: Medals on general events, biblical occurrences, marriages, baptismal ceremonies, moral, allegorical, satirical representations, talismans, and such medals as bear reference to astronomy, alchymy & c.

C. Collection of Antique Objects of Metal.

The first foundation of this Collection was laid by Frederic I, by the purchase of several collections. Under Frederic the Great it was considerably augmented by the acquisition of the Stosch collection, as well as by the Anspach art treasure he inherited. The collection received farther additions by the purchases, effected under Frederic William III, of the collections of General von Koller, Dorow, Bartholdy, Uhden, Nagler, von Minutoli, Becker, and by single acquisitions. To Frederic William IV the Collection is indebted for a large addition of precious gold trinkets.

The Collection contains 3300 pieces, 300 of gold and silver and 3000 of bronze and lesser metals.

The objects of this Collection belong, with very few exceptions, to the classical nations of antiquity, Greeks, Romans, Etruscans, and were by them wrought for domestic use, for religious rites and for war.

The articles of precious metal, mostly trinkets, show us the refined taste for art, which prevailed among those nations, and many of them may even to this day — after the lapse of milleniums — serve as patterns to our artists. On some of the bronze-statues we find the consummate style of the age of Praxiteles. The articles for domestic use, such as pans, saucepans, dishes, buckets, lamps, are distinguished as much by elegance, as by variety of forms and testify the convenient domestic arrangements of the Ancients; they are mostly of Roman origin and have been found in Herculaneum and Pompeji.

Much interest may be derived from the contemplation of the objects devoted to purposes of war: helmets, swords, daggers, shields; not less interesting are the utensils for sacrificial rites, the articles for dressing, the surgical and medical instruments.

a. Antique Articles of Gold*).
(Exhibited in the Hall for Gems).

1. Fragment of an Etruscan gold cuirass.
2. High gold diadem with filigree ornaments and eight scarabees in Carnelion and Onyx.
3. Laurel wreath of thirty leaves.
4. Wreath of golden olive leaves.
- 6—24. Clasps.
26. Medusa head.
- 27—31. Neck trinkets.
37. Antique setting of a female bust set in Carnelion.
- 39—47. Necklaces, earrings &c.
52. Bracelet.
- 53—55. Diadem with bracelets.
58. Engraved bracelet.
59. 60. Smelling-boxes.
- 61—63. Girdle hooks.
66. Necklace (from Herculaneum).
67. Neck trinket with 280 garnets, found in a Merovingian tomb.
69. Etruscan neck trinket.
74. Clasp of gold and chrystals.
75. Clasp with sapphires.
- 80—84. Perfume boxes.
- 86—167. Earrings.
- 170—236. Signet rings with precious stones &c.

b. Antique Articles of Silver.
(exhibited likewise in the Hall of Gems).

237. Wreathed Jupiter-head.
239. Ring with the head of the Emperor Alexander Severus, cut in onyx.
240. Ring with a silver denar of the Emperor Maximinus.
241. Snake ring.
242. Target with representations of Pan.
- 243—250. Rings with sundry representations.
258. Needle.
261. Goddess of Nature between two serpents.
262. Helios.
263. Mercury.
264. 265. Harpocrates.
266. The three Graces; (pressed silver).
284. Arm ring.
290. Incense box for use in a temple; on the front side Leda and Priapus.
291. Drinking-cup.
294. Basin with remnants of asbestos cloth wrought with gold; found in a Roman tomb near Cologne.
299. Spoon.
300. Chandelier of massive silver.

***) The numbers here quoted refer to the green tickets attached to the articles.**

c. Antique Objects of Bronze, Iron and Lead.

(Opposite to the Hall of Gems.)

1. Press.

Uppermost row: 1—3. Jupiter. 4. Aesculapius. 5. Fortune. 7. Winged Victory. 10. Cupid. 14. 15. Apollo. 16. Bacchus-head. 24. Proserpina. 49. Herme with silver neck trinket. 50. Bacchus.

Second row: 59. Young Satyr. 60. Venus with a mirror. 62—66. Cupids. 71. 72. Diana. 74. Vesta. 77. Medusa head. 101. Venus.

Third row: 105. Venus with an apple, 107. Bronze vessel. 108. Water vessel with moveable double handle. 109. Vessel with a handle 110—118. Vessel with a handle and fragments of such. 118. Pedestal of an utensil; Out of an animal's claw a flower develops itself, and from that flower emerges a Satyr.

Lowest row: 119. Brass tablet with a Latin inscription concerning the reneyval of alliances between some places in Asturia.

2. Press.

Uppermost row: 126. Hercules, when a child, smothering two snakes. 127—129. Sundry representations of Hercules. 132. Trophy of victory, erected with cuirasses and leg harness. 138. Pigmies fighting. 242. Genius of the theatre, with the mask. 143. Narcissus looking at his reflexion in the water. 144. Comical figures. 155. Medusa-head.

Second row: 161. Fortune. Genii and animals.

Third row: 194. 195. Griffins wrestling with serpents. 196. 197. Bacchic panther on wine vessels. 205. Richly ornamented lamp, a Cupid on the lid. 206—218. Lamps. 218. Lamp for six flames. 210. Lamp with the inscription: Palladi Victrici (Pallas to the victor). 215. Lamp with the monogram of the name of Christ; weighing-scales and weights, keys, fragments of vessels &c.

3. Press.

Above it: 220. Round Etruscan shield, relieveo ornaments and traces of gilding. 221. 222. Breast parts of a cuirass.

Upper row: Greek and Etruscan helmets of various forms. 227—230. Helmets with cheek- and nose-parts. 238—241. Swords, many of them of beautiful forms. 251—260. Daggers, knives, lance points, hatchets & c.

Lower row: harness for chariots and horses, clasps, chains, buckles, hooks; dishes, basins and such like objects for domestic use.

On the pilaster: 269. An elephant saluting with his trunk. 271. 272. Etruscan chandelier.

4. Press.

Above it: 273. Large square mirror from Pompeji. Upper and lower board: Domestic and kitchen utensils, such as: plates, tongs, spoons & c. 292. Tongs resting on wheels. 294. Shallow pan; the handle representing an Apollo. 296. Fragments of a dish of silver bronze.

5. Press.

On it: Chandelier and lamp trestles. 304. Chandelier in form of a little tree.

Upper board: sacrificial utensils, sacrificial hatchets, fire hooks, Phallic amulets. 314. Sacrificial hatchet. 319—321. Fire poker. 322. Bronce target with Venus and Cupid. 333—349. Objects for gymnastic use, such as: diskus & c. 350—357. Medical and surgical instruments. 350. Medicine chest of a Roman physician; on the lid Aesculapius, inlaid with silver; in the interior: boxes for medicines & c. 351. 352. Tubes and a silver probe belonging to them.

Lower board: Figures of men and animals, used as children's toys. Scales and weights, bells, keys, bolts, locks,

fishing-tackle such as: angling-rods, needles for the knitting of nets.

Lowest space: Vessels, plates, tankards, drinking-cups.

At the Window Wall.

380. Etruscan tripod. 381. Imitation of an antique tripod; original from Herculaneum in the Museum at Naples.

384. Copy of an antique cooking-machine in the shape of a Roman castle with turrets and battlements.

6. Press.

On it: 385. Female head; the eyes inlaid with silver.

Upper board: Neck rings for slaves and military badges. 394. Iron signet ring with the effigies of a man and a woman, rings with figures, earrings, clasps, buckles &c. 399. A box; on the lid a Victory; boxes, lockets, ornaments &c.

Lower board: Doorhinges &c.

d. The iron articles.

They are for the greater part strongly rusted. 409. Dolphin, of lead. 413. A box with leaden toys; manufactory marks, rings &c.*)

e. Collection of Etruscan Mirrors.

The latter are exhibited in the two presses standing in the window recesses. The mirrors are divided into 1) Inscription mirrors. 2) Hieratic mirrors. 3) Mirrors with mythical images and effigies of gods. 4) Mirrors with heroic representations. 5) Mirrors with scenes of practical life, — and 6) Mirror cases.

The Mirrors are numbered from 1 — 142.

1. Mirrors with Inscriptions.

2. Apollo and Diana. 3. Bacchus and Semele.

*) Compare „List of Antique Metal Articles“ by Dr. Toelken.

15. Tages, the son of Minerva. 18. Mercury and Paris.
 19. The healing of Telephus. 22. Orestes murdering Clytemnestra.

2. Hieratic Mirrors.

- 24 — 32. Lasa the goddess of fate. 33 — 37. Minerva.
 43 — 60, The Dioskuri. 61. Kastor carried off by Death
 and Sleep. 62 — 68. The three Kabires. 71. Venus, He-
 lena and the Dioskuri.

3. Images of gods & c.

- 77 — 79. Minerva and Encelades with Marsyas, a gi-
 ant. 80. Adonis-head. 83. Silen. 84. Bacchus, Ariadne
 and Semele. 85. Minerva and Bacchus. 93 — 97. Bacchic
 representations. 98. Charon. 104. Agon, the demon of
 the contest.

4. Heroic Representations.

106. Perseus. 107. Hercules, Pan and a Siren.
 112. Boar hunt. 113. Meleager, Atalanta and Althaea.
 117. 119 — 128. Representations from the history of Paris
 and Helena. 129. Minerva present at Achilles' arming.
 130. Orestes, Pylades and Iphigenia.

5. Scenes of practical life.

- 131. A youth with a deer. 132. Boy with a dog.
 135. Scene at a tomb. 138. Pegasus.

6. Mirror Cases.

141. Bacchus, Cupid and a Muse. 142. Bacchic scene.

D. Collection of Terra Cotta Articles.

The terra cotta articles (objects of burnt clay) are for the most part of Etruscan origin and served, partly for the decorating of Temples and for ash vessels on tombs, and partly for domestic use. The numbers are on green tickets.

1. Athene Polias. 8. Io. 11. Sucking Demeters.
 20. Female dress-figure. 30. Volcentic dish, with the relief of an intoxicated Hercules. 131. Drinking-horns.
 138—140. Lamps. 153. Neck of a vessel. 208a—d. Figures of animals, from Peperin, belonging to a sarcophagus.
 216. Apollo. 217. Diana. 219. Fortune. 225. Relief head, from Cumae. 233. Enthroned Proserpina with two Sphinxes. 251. Bacchus. 265. Combat of Hercules with Hydra. 268. Combat of Hercules with the lion. 270. Heads of Italian art. 300—318. Relievos, Medusas, Votive limbs, masks &c. 324a. Amphora. 333a—c. Lamps. 334. Enthroned Jupiter. 341. Cupid and Psyche. 345. Sitting Apollo. 348. Diana. 350. Bacchus and Satyr. 356. The three Graces. 370. Leda. 380. Dish with ornaments.

Around the table in the middle of the room: 298. High pedestal of a vessel, with marine deposits (shells and plants); an Amphora with shell deposits.

Around the pillar in the middle of the room there are likewise Amphoras, i. e. tankards, which served for keeping liquids. Some of them have been lying in water and are full of shells.

E. Collection of Miscellanies.

(Sundry antiquities.)

This Collection comprises wall-paintings from Herculaneum and Pompeji, mosaics, antique works of glass, bones &c.

Glass case, in the centre. Antique objects of glass.

5. Deep figured green bowl, found near Toscanella.
 6a and b. Fragments of bottles surrounded with spinning-work. 7. Green glass-vessel. 9. Black tankard. 10. Fragments of glass mosaics. 14. Coloured glass beads. 19. Glass ash vessel with lid. 20. Window panes from Pompeji. The other objects have partly been found in tombs, and partly they served for domestic uses.

Glass Case at the Window: Coloured glass mosaics &c.

In the Wall Cases:

30—48. Objects of bone. 38. Dice. 41. Female dancer. 46. Fragment of a comb, bodkin, looking-glass and two coins, found in a Roman tomb at Weiden near Cologne.

49—56. Sundry objects. 49. Carbonised vegetables and fruits from Pompeji. 51. Egg from Pompeji. 56. Asbestus garment from a grave near Vasto, in which lay the body of a child.

Left Hand Wall.

Mosaic representations. 57. Combat of Centaurs with wild beasts (from the Triburtine Villa of Hadrian). 59. Roman theatrical scene. 61. Drunken Silen.

Wall-paintings. 75. Terra cotta articles and stucco fragments, from the Winkelmann inheritance. 76. Enthroned Kora; wall-painting from a Nolanian tomb.

At the foot of the stove: 16. Bottle with a handle, partly filled with ashes, in a stone vessel with lid (found in a tomb near Cologne).

F. Collection of Antique Clay Vases.

The Collection of Vases in the Royal Museums, generally considered one of the most extensive, was formed in 1805 by the purchase of the Henin collection at Paris. It was subsequently so much augmented by the collections of Gargiulo at Naples, of General von Minutoli, of Ingelheim, Bartholdy and General von Koller as well as by new purchases, that at the present time it contains nearly 2200 objects.

The clay vessels here exhibited are from Central and Lower Italy and also from Greece and the Greek Islands. They were laid as gifts for the dead into the tombs, where they were arranged around the corpse, — as shown by the tomb models 1 and 2 (in the first room). They are important, on the one hand on account of the beauty and variety of forms, and on the other, in consequence of their

being the only remnants still extant of antique paintings. The most ancient vases of the collection are of the 7. century before Christ; Corinth was the place where this art attained the highest perfection; but the majority of the vases is of the 4. and 5. century before Christ. The vases with red figures on a black background belong to the time of the perfect Grecian style of art.

In reference to form are to be distinguished: wine-or oil pitchers (Amphores) with two handles; water pitchers (Hydrias) with three handles; mixing-vessels, bowls, drinking-cups, balm phials and ornamental vessels. The inscriptions refer to the names of the artists or of those persons to whom they were dedicated. The representations exhibit: gods and heroes, festive and sacrificial processions &c.

First Room.

1. 2. Two models of Greek tombs discovered near Paestum; they afford a distinct representation both of the interior arrangement of the tombs and of the manner in which the vases in them were arranged.

Glass Presses I and II.

Patterns of all the Greek clay vessels exhibited in the collection.

(The numbers on green tickets).

I. Press. 1. Turtle. 5. Syren. 6. Sphinx. 18. Large alabastron (ointment vessel).

II. Press. Corinthian vessels (brown on yellow). 19. Pitcher with animal-figures. 24. Athenian pitchers.

III and IV. Presses. Black Etruscan vases. 30. Fowl basket. 31. Sacrificial tub. 33. Cups with eggs.

VII. Table. Etruscan vessels. 47. Cooking stove from Tarquinii. 50. Black pitcher with animal-heads. 53. Kantharos with engraved figures.

This room contains also the model of a Roman castle and that of an armed, antique five-rowed man of war (Pen-

tere) made according to the directions of Dr. Graser (310 rows).

Second Room — (Saloon).

I — VIII. Presses and tables: *Achaen vases*, mostly in form of Amphores.

59. Minerva sacrifice. 61. Athlete groups. 65. Hercules with the lion. 71. The deliverance of Prometheus. 75. The judgment of Paris. 76. Aeneas fleeing. 78. Hercules and Achelous. 84. Pallas and Hercules. 89. Hercules and Athene in the triumphal car. 94. Birth of Athene. 107. A bridal couple surrounded by guardian deities. 110. Bacchanalian revel. 115. The judgment of Paris.

IX — XI. Tables. *Nolan vases* (red on black). 117. Abduction of Europa by Jupiter. 119. Bacchus. 122. Women apartment and festive meeting. 123. Adonis and erotic scenes. 134. Menelaus and Helena. 144. Hercules in the garden of the Hesperides. 152. Bowl with inscription: Combat of Ajax and Aeneas for the dead body of Patroclus. 153. Apollo with the Lyra. 154. Amazon combats.

XII. Table. *Kampan vases*. 168. Wine vessel: Medea and the Peliades. 169. Orestes murdering Aegisthus.

XIII and XIV. Table and Press. Greek vases. 170. Judgment of Paris. 173. Jupiter and Jo. 176. Combat of Kadmus with the Dragons; Minerva present.

XV. Vessels of later style.

XVI. On 42 tables and stands: Largest vases of the Collection. 190. Apollo and the Muses. 191. Boreas carrying off Orithyia, daughter of Eritheus. 192. Scene in a forge; in the interior Vulcan and Thetis. 195. Hercules throttling the Nemean lion. 197. Hermes and Silen playing on the lute. A deer listens to the sounds of the musical wood demon.

200. Giant's combat.

201. Erotical groups; within: Peleus and Thetis.

- 202. Orestes, Thyestes; boar hunt.
- 204. Theseus' contest with Skiron.
- 206. Dionysos; below: Amazons' heads.
- 209. The judgment of Paris.
- 217. Ajax menacing Kassandra with the sword.
- 222. Jupiter carrying off Europa.
- 224. Hercules and Omphala.
- 226. Aeneas and Anchises.
- 228a—c. Three drinking-bowls.
- 231. The education of Achilles.

Third Room.

- I. *Press.* Vessels of a later period, with red figures.
- II. *Table.* The largest Etruscan vases: 232. Achilles and Memnon. 238. Slave-discipline. 241. Hydria with reliefs. 245. The heroes of Troy.
- III and IV. *Presses.* Vessels without representations.
- 256a—f. Etruscan vessels: Charon.
- V. *Press.* Apulian vessels. 258. A female juggler.
- 259. Bath for females.
- VI. *Press.* Kannelised vessels. 262. Large Hydria.
- 263. Skyphos with handle.

6. Picture-Gallery.

Several of the former Prussian princes, especially the Great Elector, the Kings Frederic I and Frederic the Great had, by considerable purchases, acquired a large number of valuable pictures which formerly were in the Royal mansions at Berlin, Potsdam and Charlottenburg, — and more particularly paintings of the Dutch and netherland school. By command of His Majesty King Frederic William III the celebrated gallery of Giustiniani was purchased in 1815, and the collection of Mr. Solly, an Englishman, in the year 1821.

By smaller acquisitions the Gallery was afterwards still further augmented.

Picture-Gallery.

I. Section.

The Italian Schools. The Academicians.

First Class.

The Italian Schools of the 15. Century (Epoch of Culture).

I. Venetian School.

1. Marco Marcone (1500): Christ with the two disciples at the meal at Emmaus,
2. Cima da Conegliano (1517): Mary with the Child.
3. Giovanni Bellini (born 1426, † 1516): Christ pronouncing a blessing.
4. the same: Christ, mourned by Mary and St. John.
5. Antonio Vivarini (1451): The worship of the Holy Three Kings.
6. Giovanni Bellini: Christ mourned by his adherents.
7. Conegliano: Mary with the Child.
8. Antonello da Messina (1450): The martyrdom of St. Sebastian.
9. Andrea Mantegna (1430—1506): Portrait of a clergyman.
10. Giovanni Bellini: Mary with the Child.
11. Gentile Bellini: His portrait and that of his brother Giovanni.
12. Antonello da Messina: Mary with the Child.
13. School of Giovanni Bellini: Mary with the Child.
14. Cima da Conegliano: St. Anianus heals the pierced hand of a shoemaker.
15. The same: Portrait of Giovanni Bellini.
16. Conegliano: Mary with the Child.
17. Ant. da Messina: Male portrait.
18. Vincenzo Catena († 1530): Mary with the Child.
19. Marco Basaiti (1520): Mary with the Child surrounded by Saints.
20. Mantegna: Judith with her maid, the latter carrying Holofernes' head in a basket.

22. Francesco Rizzo, called da Santa Croce: The worship of the Holy Three Kings from the East.
23. Vittore Carpaccio (1522): St. Peter consecrating Stephanus and six believers as deacons.
24. Girolamo da Santa Croce (1520): Sainted family.
25. Old-Venetian school: Male portrait.
26. Girolamo da St. Croce: St. Sebastian.
27. Andrea Mantegna: Mary with the Child, surrounded by eleven Angels.
28. The same: Christ mourned by Angels.
29. The same: Christ presented in the Temple.
30. Girolamo da Libri (1472 — 1555): Mary with the Child between the two Saints Bartholomew, and Hippolyte.
31. Palma Vecchio (1476 — 1550): Mary with the Child.
32. Vincenzo Catena: Portrait of Count Raimund Fugger.
33. Girolamo da St. Croce: The crowning of Mary.
34. The same: Christ carrying the Cross.
35. The same: Christ at the Cross.
36. Giovanni Bellini: Christ presented in the Temple.
37. Marco Basaiti: St. Sebastian.
38. Luigi Vivarini (1490): Mary with the Child surrounded by Saints.
39. Vincenzo Catena: Mary with the Child.
40. Giovanni Francesco Carotto (1470 — 1536): Mary with the Child and two singing and playing Angels.
41. Pietro degli Ingannati: Mary with the Child surrounded by Angels.
42. Andrea Previtali (1506): Saint Lucia with Magdalen and Catharine.
43. Francesco Bissolo (1520): Resurrection of Christ.
44. Bartholomeo Montagna (1507): Mary with the Child. On the left: St Francis and a friar; on the right: St. Uomobuono, the patron of the tailors' guild.
45. Andrea Cordelleagi, pupil of Giovanni Bellini: Bridal of St. Catherine with the Christ Child.
46. Francesco Marone (1474 — 1529): Mary with the Child.

47. Marcello Fogolino (1535): Mary with the Child. On the right: the Saints Franciscus, John the Evangelist and Hieronymus; on the left: Antonius of Padua, Vincentius Ferrerius and Bonaventura.
48. Bernardo Parentino, born 1437, † 1531: Mary and the shepherds worshipping the Christ Child.
49. Petrus Maras: Mary with the Child; with her a bishop, Saint George and two other Saints.

II. Lombardian School.

50. Milan school: Presentation of Christ in the Temple.
51. 52. Ambrogio Borgognone (1500): Mary with the Child.
53. Francesco Sacchi (1512): Christ at the Cross.
54. Bartolomeo Suardi (1529): Allegorical representation.
55. Bernardino Conti (1499): Portrait of a Cardinal.
56. Cesare da Sesto (1500): Mary with the Child between St. Paul and St. Hieronymus.

III. Tuscan School.

57. Fra Giovanni da Fiesole, born 1387, † 1455: The Last Judgment.
58. Filippo Lippi, born 1400, † 1469: Mary caressing the Child.
59. Cosimo Roselli (1496): Mary with the Child.
60. Fra Fiesole: Mary with the Child worshipped by St. Dominic and St. Peter.
61. the same: St. Dominic, in consequence of a dream, welcomes St. Francis as a companion in the work of conversion.
62. the same: St. Francis appears to the members of his Order, borne on a cloud.
63. Cosimo Roselli: Mary with the Child and little John.
64. Pesellino: Death of a female martyr.
65. Florentine school: Worshipping of the Christ Child.
66. Masaccio di St. Giovanni: St. Bernhard pulls his cloak uninjured out of the fire.

67. the same: St. Bernhard, when a boy, is invested as priest in a convent.
68. Dominico Ghirlandajo (1449—1495): Mary with the Child.
69. Fra Filippo Lippi: Mary with the Child.
70. the same: Mary with the Child.
71. Cosimo Roselli: Joseph of Arimathia, Nicodemus and St. John at the grave of Christ.
72. Filippo Lippi: Crowning of Mary.
73. Antonio Pollajuolo (1427—1498): The proclamation of Mary.
74. Ghirlandajo: St. Vincentius Ferrerius.
75. the same: The resurrection of Christ.
76. the same: St. Antonius.
77. Bastiano Mainardi (1490): Mary caressing the Child.
78. Filippino Lippi (1460—1505): Portrait of a young man.
79. Luca Signorelli (1440—1521): On the right: St. Clara, Magdalen and Hieronymus; on the left: Catharine, and St. Antonius of Padua.
80. Francesco Granacci (1500): Portrait of a young girl.
81. Sandro Boticelli (1437—1515): Lucrezia Tornabuoni, the mother of Pope Leo X.
82. Filippino Lippi: Mary with the Child.
83. Ghirlandajo: Portrait of a young woman.
84. the same: Mary with the Child, between Saints.
85. the same: Portrait of an old man.
86. Bastiano Mainardi: Male portrait.
87. Rafaellin del Garbo (1466—1524): Mary with the Child.
88. D. Ghirlandajo and Francesco Granacci: Mary in Glory, worshipped by St. Francis, St. John, Hieronymus and John the Baptist.
89. Lorenzo di Credi (1454—1536): Mary worshipping the Child.
90. Rafaellin del Garbo: Mary with the Child, surrounded by Angels.
- 90a. Leonardo da Vinci: Mary with the Child.

91. Ridolfo Ghirlandajo (1485 — 1560): Sainted family.
92. Credi: Worshipping of the Kings.
93. Pier di Cosimo (1441 — 1521): Christ and St. John meet one another as boys.
94. Fra Filippo Lippi, the same as 93.
- / 95. the same: Mary, as the mother of Mercy, praying for a large number of worshippers.
96. Filippino Lippi: Christ at the Cross.
97. Granacci: Mary with the Child.
98. Rafaellin del Garbo: Mary with the Child.
99. Giovanni Antonio Sogliane (1530): The worshipping of the shepherds.
100. Lorenzi di Credi: Mary worshipping the Child.
101. Filippino Lippi: Mary with the Child.
102. Sandro Boticelli: Mary with the Child.
103. Credi: Penitent Magdalen.
104. Andrea Verocchio († 1488): Mary with the Child and St. John.
105. Marcantonio Franciabiglio (1483 — 1524): Bridal of Mary and Joseph.
106. Boticelli: Mary with the Child and the two Johns.
- / 107. Pier di Cosimo: Mars, Venus and Cupid reposing.
108. Pesello: Mary with the Child.
109. Balthasar Peruzzi: Caritas with three children.
110. School of Filippo Lippi: Mary with the Child.

IV. Schools of Bologna and Romagna.

111. Cosima Tura († 1469): Mary with the Child surrounded by Saints.
112. Lorenzo Costa (1500): Presentation of Christ in the Temple.
113. Domenico Panetti († 1537): Christ mourned by his adherents.
114. Lorenzo Costa: Presentation of Christ in the Temple.
115. Costa: Christ mourned by his adherents.
116. Francesco Sacchi: St. Hieronymus in the wilderness, discoursing with St. Benedictus.

117. Luca Longhi (1507 — 1580): Mary with the Child. On the right: St. Sebastian; on the left St. Francis.
118. Amico Aspertini (1474 — 1552): Worship of the shepherds.
119. School of Ferrara: The circumcision of Christ.
120. Timoteo della Vite (born 1470, † 1524): Mary with the Child.
121. Francesco Francia (1500): Christ mourned by his adherents.
122. the same: Mary with the Child surrounded by Saints.
123. the same: Mary with the Child and little John.
124. Timoteo della Vite: St. Hieronymus.
125. Francesca Francia: Sainted family.
126. Schoolcopy after the same: Mary with the Child.
127. Francesco Francia: St. John the Baptist and St. Stephen.

V. Umbrian School.

The pictures belonging to this school are exhibited in a separate room, which by the desire of visitors is opened by the servants of the Gallery.

128. Tiberio d'Assisi (1524): Mary with the Child.
129. Fiorenzo di Lorenzo (flourished about 1470): Mary with the Child.
130. School of Bernardino Pinturicchio: Several scenes on one picture: 1) St. Felicitas receiving her sentence; 2) she is in consequence of it boiled in oil; 3) consultation of the judges in a room; 4) another female Saint is conducted to her execution; 5) she is put to death by the executioner.
131. Rocco Zoppo (1500): Mary and the shepherds worshipping the Child.
132. Bernardino Pinturicchio (1454 — 1513): The worship of the Holy Three Kings; the younger in front has the features of young Raphael.

133. Giannicola (1478—1544): Christ on the Cross.
134. Pinturicchio: The proclamation of Mary.
135. Raphaël Sanzio (born 1483, † 1520); school of Pietro Perugino: Christ standing in the grave.
136. Pinturicchio: Portrait of Raphael.
137. Niccolo Alumno (1460—1500): Mary with the Child.
138. School of Pietro Perugino, thought by some to be an early work of Raphael: Mary with the Child.
139. Giovanni Santi († 1494): Mary with the Child surrounded by Saints.
140. Pietro Perugino (1446—1524): Mary with the Child and two Angels.
- 140a. Giovanni Santi: Mary with the Child.
141. Raphael Sanzio: Mary with the Child.
142. Pinturicchio: Occurrences in the history of young Tobias.
143. the same: Mary with the Child.
144. Raphael Sanzio: In the middle: Christ on his grave, on both sides the Bishops Ercolano and Lodovico.
145. Raphael Sanzio: Mary with the Child. On the right: St. Hieronymus; on the left: St. Franciscus.
146. Pietro Perugino: Mary with the Child. On the right: St. Jacobus the Younger and St. Antonius Eremita; on the left: Franciscus and Bruno.
147. Raphael Sanzio: Mary with the Child and little John.
148. Umbrian school, perhaps Andrea Luigi: Mary with the Child.
149. Bernardino Pinturicchio: Continuation of the scenes from the history of young Tobias.
150. Raphael Sanzio: Worship of the Kings. In the middle: the Christ Child lying on the ground. On the right: Mary, two Angels and St. Joseph. On the left: the eldest of the Holy Three Kings worshipping on his knees, while the procession of Kings is coming down a mountain. The picture was originally executed for the high-altar of the convent church at Ferentillo, where it was greatly damaged by damp air.

2. Class. Italian School, from 1500 — 1550 (highest bloom).

I. Venetian School.

151. Girolamo Romanino († 1565): Christ mourned by his adherents.
152. Giorgio Giorgione (1477 — 1511): Portraits of two men.
153. Lorenzo Lotto: Portrait of Sansovino the sculptor.
154. Lorenzo da Feltre (1511): Worship of Mary.
155. Romanino: Judith.
156. Giorgione: Portrait.
157. Romanino: Worship of Mary.
158. Bernardino da Pordenone: Tennis player with a boy.
- 158a. School of Giorgione: A lute-player with a girl.
159. Tiziano Vecellio (1477 — 1576): Cupids wrestling.
160. as 159.
161. Tizian: Portrait of the Venetian Admiral Mauro.
162. Tizian: Worship of the shepherds.
163. Tizian: The artist's own portrait.
164. Tizian: Visitation of Mary.
165. Pordenone: Christ washing the feet of the Apostles.
166. Tizian: Portrait of Lavinia, daughter of Tizian.
167. Giovanni Moroni (1550): Male portrait.
168. Tizian: Worship of the shepherds.
169. Paris Bordone (1500 — 1570): Two chess players.
170. Pordenone: Two portraits.
- 170a. Tizian: The simile of the unjust steward.
- 170b. Tizian: The simile of the Lord's vineyard.
171. Tizian: Worship of the Kings.
172. Tizian: Circumcision of Christ.
173. Francesco Vecellio (1541): Worship of Mary.
174. Palma Vecchio: Male portrait.
175. Moretto (1500 — 1575): St. Augustin.
176. Morto da Feltre (1500): Allegorical representation of Peace and War.
177. Paris Bordone: Worship of Mary.
178. School of Tizian: Portrait of Andrea Navagero, am-

bassador of the Republic of Venice at the Courts of the Emperor Charles V. and King Francis I.

179. Venetian school: Portrait of a man.
180. Bordone: Venus reposing.
181. School of Tizian: Portrait of Andrea Palladio, the celebrated architect.
182. Andrea Schiavone (1522 — 1582): The painter's own portrait.
183. Palma Vecchio: Mary worshipping the Christ Child.
184. Moretto: Two portraits.
185. School of Giorgione: Landscape with a female figure reposing.
186. Palma Vecchio: Portrait of the Doge Priuli.
187. Moretto: Worship of the shepherds.
188. Cariani: Male portrait.
189. School copy after Tizian: Venus and Cupid.
190. Hans von Calcar († 1546): Portrait of a cavalier.
191. Bordone: Worship of Mary.
192. Palma Vecchio: Mary with the Child and St. Catherine.
193. Moroni: The painter's own portrait.
194. Moretto: Worship of the shepherds.
195. Style of Moretto: St. Sebastian.
196. Licino da Pordenone: The adulteress before Christ.
197. Moretto: Worship of Mary.
- 197a. Palma Vecchio: The artist's daughter.
198. Paris Bordone: Portrait of a Spanish young lady.
199. Palma Vecchio: Mary with the Child surrounded by Saints.
200. Bonifacio (1494 — 1553): The adulteress before Christ.
201. Batista Zelotti (1575): Worship of the Christ Child.
202. Tizian: Mary with the Child surrounded by Saints.
203. Copy after Tizian: Sainted Family.

II. The School of Lombardy.

204. Ferrari (1484 — 1550): Sainted Family.
205. Giovanni Pedrini: Penitent Magdalen.

206. Filippo Mazuola († 1505): Male portrait.
 207. Antonio Boltraffio (1467 — 1516): St. Barbara.
 207a. Antonio Allegri, called Correggio (1494 — 1534): Christ with the Crown of Thorns.
 208. Milan school: Portrait of Margherita Coleonea.
 209. Benardino Fasolo (1518): Sainted Family.
 210. Marco d'Uggione († 1530): Worship of the Christ Child.
 211. Andrea Solario: (1530): Christ bearing the Cross.
 212. Milan school: Male portrait.
 213. Style of Gaudenzio Ferrari: Proclamation of Mary.
 214. Boltraffio: Mary with the Child.
 215. Pedrini: St. Catharine.
 216. Correggio: Io embraced by Jupiter in a cloud.
 217. Bernardini Luini (1460 — 1529): Mary with the Child.
 218. Correggio: Leda with the swan.
 219. Luini: Birth of Christ.
 220. School of Correggio: John the Baptist when a child.
 221. Lelio Orsi (1511 — 1587): Christ mourned by Angels.
 222. Francesco Melzi (1550): Vertumnus in the shape of an old woman telling Pomona of love.
 223. School of Correggio; Worship of the shepherds.
 224. Luini: Mary.
 225. Boltraffio: Portrait of a man belonging to the Bolognese Bentivogli family.
 226. Aurelio Luini († 1593): Christ with the Crown of Thorns.
 227. Boccacini († 1546); Mary with the Child worshipped by Saints.
 228. Gaudenzio Ferrari: Portrait of a youth in armour.

III. School of Tuscany, Rome, Bologna and Ferrara.

229. Mariotto Albertinelli (1465 — 1512): The Holy Trinity.
 230. Andrea del Brescianino, (1520): Mary with the Child sitting in the lap of her mother Anna.

231. Sassoferato (1605—1685): Johanna of Arragon; copy after Raphael.
232. Copy after Raphael: Portrait of Pope Julius II.
233. Jacopo Carrucci, called Pontormo (1499—1558): Venus and Cupid.
234. Sebastian del Piombo (1485—1547): Portrait of the poet Aretino.
235. Seb. del Piombo: Male portrait.
236. Andrea del Sarto (1488—1530): A miracle from the Legend of St. Antonius of Padua.
237. Piombo: Christ mourned by Joseph and Mary.
238. Bagnacavalla (1484—1542): In the middle: St. Agnes; on the right: St. Petronius; on the left: St. Lewis.
239. Pontormo: Portrait of Andrea del Sarto.
240. Andrea del Sarto: Portrait of the artist's wife.
241. the same: A miracle from the legend of St. Antonius of Padua.
242. Salviati (1510—1563) after Raphael's composition: John the Baptist in the desert.
243. Garofalo (1481—1559): St. Hieronymus.
244. Soddoma (1510): Christ bearing the Cross.
245. Marcantonio Franciabiglio: Male portrait.
246. Andrea del Sarto: Worship of Mary with the Christ Child.
247. Copy after Raphael: Mary with the Child.
- 247a. Raphael Sanzio: Madonna.
248. Raphael: Madonna Colonna.
249. Fra Bartolomeo di San Marco (1469—1515): Ascension of Mary.
250. Plautilla Nelli (1524): Christ telling Martha that her sister has chosen the better part.
251. School of Raphael: Portrait of Count Catiglione.
252. School of Raphael: John the Baptist in the wilderness.
253. Dosso Dossi († 1560): Saints worshipping the Christ Child.
254. the same: Ascension of Mary.
255. Garofalo: Ascension of Christ.
256. School of Raphael: St. Paul preaching at Athens.

257. After Raphael's composition: St. John the Evangelist.
258. Garofalo: Proclamation of Mary.
259. Sebastian del Piombo: Christ at the Cross.
260. Garofalo: Worship of the Holy Three Kings.
261. Garofalo: Worship of the Kings.
262. Garofalo: Christ mourned by his adherents.
263. Ridolfo Ghirlandajo: Worship of Mary.
264. Dosso Dossi: Dispute of the Fathers of the Church.
265. Giulio Romano (1492—1545): Discovery of the fault of Calisto; transferred from the wall on canvass.
266. Lodovico Mazzolini (1481—1530): Christ, when a boy, instructing in the Temple.
267. Francesco Bachiaccia († 1557): The baptism of Christ.
268. Contignola (1525): St. Bernard imparting the rule of his Order to his disciples.
269. Lorenzo Sabattino († 1577): Interment of Christ by two Angels.
270. Lodovico Mazzolini: Sainted Family.
271. Giacomo Francia (1525—1557): Chastity.
272. Rosso di Rossi (1515): The four seasons.
273. Lodovico Mazzolini: Christ, when a boy of twelve years, teaching in the Temple.
274. School of Ferrara: Visitation of Mary.
275. Lodovico Mazzolini: Mary with the Child; on the left: Magdalen; on the right: St. Antonius Eremita.
276. Polidoro da Caravaggio: St. Lucas.
277. Adone Doni (1550): Mary with the Child and St. John.
278. Paolo Zacchio, called il Vecchio (1527): Mary with the Child.
279. Giulio Romano: A loving couple watched by an old woman.
280. Innocenzo da Imola (1525): Mary with the Child worshipped by Saints.
281. Giocomo Francia: Mary with the Child.
282. Ortolano († 1525): St. Hieronymus.
283. Giuliano Bugiardini (1471—1556): Worship of the Christ Child.

- 284. the same: Death of Lucretia.
- 285. the same: Madonna.
- 286. Leonardo da Pistoja (1510): Madonna.
- 287. Giacomo Francia and Giulio Francia (1525): Mary as Heavenly Queen.
- 288. Pelegrino Tibaldi (1527 — 1591): Worship of the shepherds.
- 289. Marcellino Venusti: Christ at the Olive Mount and Christ rousing the sleeping disciples.
- 290. Cotignola: Bridal of Mary and Joseph.
- 291. Domenico Beccafumi, called il Mescherino (1484 — 1551): Mary with the Child and little John.
- 292. Soddoma: The jeering of Christ.
- 293. Giacomo Francia: Mary with the Child; on the right St. Franciscus.

3. Class. Italian Schools, from 1550 — 1590 Epoch of Decay.

I. The Venetian School.

- 294. Scarsellino (1551 — 1621): A Guardian Angel defending his protegee against the allurements of Satan.
- 295. Paolo Veronese (1530 — 1588): Christ mourned by two Angels.
- 296. Veronese: The finding of Moses.
- 297. Carlo Caliari († 1596): Presentation of Christ in the Temple.
- 298. Tintoretto (1512 — 1594): Portrait of a Procurator of St. Marcus.
- 299. Tintoretto: as 298.
- 300. the same: Mary with the Child worshipped by St. Luke and St. Mark.
- 301. Tintoretto: Male portrait.
- 302. Bassano (1548 — 1592): Abduction of Europa.
- 303. Veronese: Jupiter bestowing on Germania the attributes of earthly power.
- 304. the same: Time brings the victory of religion over heresy.

305. Paolo Farinato (1522 — 1606): Representation of Christ in the Temple.
 306. School of Tizian: The portraits of two women.
 307. Girolamo Savoldo (1550): Portrait of a Venetian lady.
 308. Venetian school: Presentation of Christ in the Temple:
 309. Veronese: Minerva arming Mars.
 310. Tintoretto: Diana surrounded by three Horaes, terminates her course through the heavens.
 311. Veronese: Juno and Apollo.
 312. the same: Christ, when dead, is mourned by Angels.
 313. School of Tizian: Male portrait.
 314. Francesco Bassano: The good Samaritan dressing the wounds of the Israelite.
 315. Jacopo Bassano († 1592): Portrait of a man.
 316. Tintoretto: St. Mark instructing his Procurators.
 317. School of Jacopo Bassano: Worship of the Christ Child.
 318. Leandro Bassano († 1623): A Procurator of St. Mark.
 319. School of Tizian: Male portrait.
 320. Lorenzo Lotto († 1525): The artist's own portrait.
 321. Venetian school: Astronomy and Architecture.
 322. Giovanni Contarino (1549 — 1605): St. Sebastian as a martyr.
 323. Lorenzo Lotto: St. Sebastian and St. Christopher.
 324. Jacopo Bassano: Christ at the Cross.
 325. Lorenzo Lotto: Christ's parting from his mother.
 326. Veronese: A ceiling; Jupiter, Juno, Neptune and Cybele contemplating a figure borne up to Heaven by angels.
 327. Veronese: Three Genii.
 328 — 330. as 327.

These five numbers belong to the ceiling No. 326.

II. The Other Schools.

331. School of Bologna: Crowning of Mary.
 332. Neroni: Mary with the Child; on the right: St. Lewis; on the left: St. Clara.
 333. School of Bronzino: Portrait of a general.

- 334. Giorgio Vasari (1512 — 1574): St. Peter and St. John bestowing a blessing.
- 335. Lorenzo Sabbatini: Worship of the Christ Child.
- 336. Girolamo Mazzuola (1565); Worship of Christ.
- 337. Giorgio Vasari: Portrait of Cesmo I of Medici.
- 338. Bronzino: Portrait of a young man.
- 339. Francesco Salviati: Psyche stealing upon Cupid in his sleep.
- 340. Bronzino: The Bonaventura family of Florence.
- 341. Sante di Tito (1538 — 1603): Interment of Christ.
- 342. School of Andrea del Sarto: Sainted Family.
- 343. An imitator of Michel Angelo: St. Stephen.
- 344. Prospera Fontana (1512 — 1597): Worship of the Holy Three Kings.
- 345. Bronzino: Portrait of Bianca Capello, wife of Francesco II. of Medici.
- 346. Francesco Brini (1600): Mary with the Child.
- 347. Jacopo Ligozzi (1543 — 1627): Portrait of a woman.
- 348. Bernardino Lanino († 1578): Sainted Family.
- 349. Luca Longhi († 1580): Worship of the Christ Child.
- 350. Lavinia Fontana (1542 — 1614): Venus and Cupid with six other Loves.
- 351. Unknown: The portrait of an eminent divine.

3. Class. Italian Schools from 1590 — 1770. (After-bloom and Decay).

Spanish School.

I. Italian School.

- 352. Cerano Crespi (1558 — 1633): Peace and mercy is promised by Heaven to a number of Franciscans, among them St. Clara.
- 353. Michel Angelo da Caravaggio (1569 — 1609): Christ mourned by his adherents.
- 354. the same: Male portrait.
- 355. Giulio Procaccini (1600): Joseph's dream.
- 356. Michel Angelo: Portrait of the Roman coquette Phillis.
- 357. Daniele Crespi († 1630): Christ praying at the Mount of Olives.

358. Luca Cambasio (1527 — 1585): *Caritas*.
 359. Michel Angelo: *Christ at the Mount of Olives*.
 360. Francesco Mola (1621 — 1666): *Triumph of Galatea*.
 361. Lodovico Carracci († 1619): *Mary with the Child*.
 362. Domenichino (1581 — 1641): *St. Hieronymus*.
 363. Guido Reni (1565 — 1642): *Mater dolorosa*.
 364. Annibale Carracci († 1609): *Christ at the Cross*.
 365. Michel Angelo: *St. Mathew the Evangelist*.
 366. Pietro Bonzi, called da Frutti († 1630) *The artist's portrait*.
 367. Guercino (1590 — 1666): *Portrait of Count Dondino of Cento*.
 368. the same: *Mary with the Child*.
 369. Michel Angelo: *Cupid as presumptuous ruler of all arts and sciences*.
 370. Annibale Carracci: *Sainted Family*.
 371. Lodovico Carracci: *Feeding of five thousand people through Christ*.
 372. Annibale Carracci: *Landscape*.
 373. Guido Reni: *St. Antony and St. Paul as Hermits in the wilderness*.
 374. School of Bologna: *Portrait of a boy*.
 375. Domenichino: *Portrait of Scamozzi, the celebrated architect*.
 376. the same: *St. Hieronymus*.
 377. Guido Reni: *Venus and Cupid*.
 378. Guercino: *Mary with the Child*.
 379. Bartolomeo Schidone († 1615): *Mary with the Child*.
 380. Guido Reni: *Holy Trinity*.
 380a. Guido Reni: *Mary as Queen of Heaven*.
 381. Michel Angelo: *A youth in armour prostrating a Cupid*.
 382. Lodovico Carracci: *Venus and Cupid*.
 382a. Giovanni Lanfranco (1581 — 1647): *Mary Magdalen*.
 383. Francesco Mola: *Mercury lulling Argus to sleep by playing on the flute*.
 384. Guido Reni: *Fortune*.

385. Domenichino: The Deluge.
 386. Lodovico Carracci: St. Carolus Borromeus praying.
 387. Alessandro Tiarini († 1668): St. John the Evangelist.
 388. Annibale Carracci: St. Paul.
 389. the same: St. Mathew.
 390. the same: Philippus.
 391. the same: Jacobus the Elder.
 392. Domenichino: Jacobus the Younger.
 393. Francesco Albani († 1660): St. Peter.
 394. Albani: Mary.
 395. the same: Christ.
 396. the same: St. John the Baptist.
 397. Domenichino: St. John the Evangelist.
 398. the same: St. Thomas.
 399. Albani: St. Simon.
 400. the same: Bartholomew.
 401. the same: Thaddeus.
 402. the same: Andrew.

II. The Spanish School.

403. Giuseppe Ribera, called Spagnaletto (1593 — 1656): St. Hieronymus.
 403a. Alfonso de Tobar: St. Joseph with the Christ Child.
 403b. Alonso Cano (1601 — 1667): Portrait of a divine.
 404. School of Velasquez: Portrait of the Infant Ferdinand, brother of King Philipp IV, of Spain.
 404a. Francesco Zurbaran (1598 — 1662): A Franciscan showing St. Peter Nolasca a crucifix which, by a miracle, has assumed the true form of Christ at the Cross.
 404b. Alonso Cano: Baleam striking his ass.
 405. Bartolomé Esteban Murillo (1618 — 1682): Portrait of a Spanish lady.
 405a. Giuseppe Ribera: Sainted Family.
 406. Don Rodriguez de Silva y Velasquez (1599 — 1660): Male portrait.
 406a. Murillo: St. Dominicus.

407. Juan Carreno de Miranda († 1685): Charles II, King of Spain.
 407a. Velasquez (?): Encamped brigands.
 408. Murillo: Magdalen (one of the best pictures in the Gallery).
 408a. Velasquez: Male portrait.
 409. Pedro Campanna († 1580): Madonna.
 410. Murillo: St. John the Baptist in his youth.
 411. Alfonso Berruguete (1480—1561): Crowning of Mary.
 412. Luis de Morales, called el Divino († 1586): Mary with the Child.
 413. Velasquez: Portrait of Cardinal Dezzio Azzolino.
 414. Murillo: St. Antony of Padua with the Christ Child.
 414a. Juan de las Roelas (born 1560): Worship of Mary.
 414b. Alonso Cano: St. Agnes.
 415. Francesco Zurbaran: Christ fettered to the torturing-block after the scourging.
 416. Ribera: Death of St. Bartholomew.
 417. Spanish school: Faith, Love, Hope.
 418. Henrique de las Marinas (1620—1680): A ship freighted on a sea coast.

III. Continuation of the Italian Schools.

419. Sassoferato: St. Joseph with the Christ Child.
 419a. Salvator Rosa (1615—1673): The artist's own portrait.
 420. Sassoferato: Christ mourned by his adherents.
 421. Salvator Rosa: Sea piece.
 422. Andrea Sacchi († 1661): Noah derided by his sons.
 423. Carlo Dolci († 1686): St. John the Evangelist.
 424. School of Bologna: Pera saving her father in the prison from death by starvation.
 425. Giuseppe Recco: Retired life.
 426. Carlo Marratta († 1713): St. Antony worshipping the Christ Child.
 427. the same: Ascension of Mary.
 428. Claude Lorrain (1600—1682): Landscape.

- 428a. Salvator Rosa: Landscape.
429. Pieter Rysbrack: Landscape.
430. Polyder (1646—1726): Landscape.
431. Gerard Honthorst, called della Notti (1650): The Angel rescuing St. Peter from prison.
432. Orizonte (1656—1748): Landscape.
433. Pietro da Cortona († 1669): Hercules with Cupids.
434. Gerard Honthorst: Esau selling to Jacob his right of primogeniture.
435. Crescenzo di Onofrio (1712): Landscape with Venus and Adonis.
436. Giovanni Lanfranco: St. Andrew.
- 436a. School of Claude Lorrain: Landscape with Armide and Rinald.
437. Strózzi: An officer.
438. Jacob van Huchtenburg: Landscape.
439. Meyering (1645—1714): Landscape with bathing Nymphs.
440. the same: Landseape.
441. Luca Giordano (1632—1705) The judgment of Paris on the golden apple.
442. Herrman Swaneveld (1635): Landscape.
443. Michael Angelo dello Battaglie († 1660): Entry of a Pope in Rome.
444. Honthorst: A merry party.
445. Joachim Sandrart († 1688): Death of Seneca.
- 446a. Pietro della Vecchia (1605—1678): A youth and a girl.
446. Sebastian Conca († 1764): Expulsion of Hagar by Abraham.
447. Carlo Cignani (1700): Venus and Anchises.
448. Claude Lorrain: Landscape, in which some unknown hand has painted a Bacchus procession.
449. Justus Sustermans (1597—1681): Death of Socrates.
450. Joannes Glauber: Landscape.
451. Padovanino: „Ecce homo.“
452. Luca Giordano: Euclid.

- 453. the same: Archimedes.
- 454. Giov. Baptista Tiepolo (1692—1769): A woman waited upon by her maids after the bath.
- 455. Pietro Liberi († 1687): Diana transforms Actaeon who has watched her in the bath, into a stag.
- 456. Giovan Francesco Romanelli (1617—1662): Queen Zenobia humbling herself before the Emperor Aurelian.
- 457. Justus Sustermans: The burial of Christ.
- 458. Sasseferrato: Sainted Family.
- 459. Batista Tiepolo: The reception of an eminent man.

5. Class. The French School, the Academicians &c.

- 460. Hyacinth Rigaud (1659—1743): Portrait of Desjardins, the sculptor.
- 461. Bouguignon (1621—1671): Moonshine-landscape.
- 462. Moyse Valentin (1600—1632): The footwashing of Christ.
- 463. Nicolas Poussin († 1665): Landscape.
- 464. Pierre Subleyras (1699—1749): St. Januarius worshipped by three divines.
- 464a. Caspar Dughet, called Poussin (1613—1675): Landscape.
- 465. Pierre Mignard († 1695): Portrait of Maria Mancini, niece of Cardinal Mazarin.
- 465a. Largillièrē: Male portrait.
- 466. Eustache le Sueur: St. Bruno.
- 467. Poussin: Jupiter, when an infant, is nourished with goat's milk by a Nymph.
- 468. Antoine Wateau (1684—1721): The pleasures of French comedy.
- 469. François de Troy: A female drinking chocolate.
- 470. Wateau: The pleasures of Italian comedy.
- 470a. Caspar Dughet: Landscape.
- 471. Charles Lebrun (1619—1690): The family of Eberhardt von Jabach, a banker of Cologne and in the time of Lewis XIV. a celebrated collector of objects of art at Paris. In the mirror of the room: Lebrun's portrait.

- 471a. Poussin: Landscape.
472. Janet (1540): King Henry II. of France.
473. Nicolas Lancret: Landscape with rural pleasures.
474. Wateau: Landscape.
475. Janet: Portrait of the Duke of Anjou, afterwards King Henry III. of France.
476. Moyse Valentin: A cavalier, while getting his fortune told by gipsies, is robbed by them.
477. Nicolas Mignard (?): Ascension of Mary.
478. Poussin: Phaeton intreating his father Helios to govern the sunsteeds.
479. Simon Vouet: Proclamation of Mary.
480. Gerard Lairesse († 1711): Young Alexian, afterwards Emperor Alexander Severus, is named Caesar in the Temple of the Vestals.
481. Lairesse: Thetis plunging Achilles into Styx water.
482. Chodowiecki (1726—1801): Blind man's buff.
483. Raphael Mengs († 1779): Sainted Family.
- 483a. Rosa di Tivoli († 1705): Orpheus enchanting the animals by his music.
484. Joseph Vernet († 1789): Tivoli near Rome.
485. Chodowiecki: Cock-throwing.
486. Poussin: Armide carrying off the sleeping Rinald.
- 486a. Charles Vanloo (1705—1756): Lewis XV. of France.
487. Louis Bologne the Younger († 1733): Spring, Summer and Autumn.
488. Adriaan van der Werff (1659—1722): Woman worshipping a statue of Priapus.
489. Antoine Pesne († 1757): Frederic the Great.
490. Canaletto (1697—1768): View of the Church of della Salute at Venice.
491. Raphael Mengs: Portrait of his father, Ishmael Mengs.
- 491a. Chodowiecki: Portrait of Joseph Banks.
- 491b. the same: Portrait of Dr. Solander.
492. Adriaan van der Werff: A shepherd caressing his sweetheart.
- 492a. Boissieux († 1810): Landscape.

- 492b. the same: Landscape.
493. Canaletto: The Doges' Palace at Venice.
494. Antoine Pesne: The portraits of Georg Frederic Schmidt, the celebrated engraver, and of his wife.
- 494a. Anna Greuze: A little girl with a Bolognese dog.
- 494b. Jean Baptiste Greuze († 1805): A little girl before a music book.
495. Adriaan van der Werff: A Nymph.
496. Pesne: Portrait of one Mr. von Erlach and his family. He was a captain in the Swiss guards of King Frederic I. of Prussia.
497. Adriaan van der Werff: Mary Magdalen.
498. Ary de Vois: Venus and Adonis.
499. Angelika Kauffmann (1742—1807): Portrait of the artist herself.
500. Adriaan van der Werff: Lot is intoxicated by his daughters.
- 500a. Count Rotari († 1764): Portrait of Accoramboni, the Papal Nuncio in Dresden.
501. Canaletto: View of the Grimani Palace at Venice.
502. Adriaan van der Werff: Sainted Family.
503. Canaletto: View of the Dogana at Venice.
504. Batoni († 1787): Bridal of Cupid and Psyche.
505. Lairesse: An old man giving drink to a boy; four women are present.
506. Adriaan van der Werff: Isaac blessing his son Jacob.
507. Lairesse: A Faun and a Nymph withholding a bunch of grapes from a little Faun.
508. Bourguignon: A cavalry fight.
509. Lairesse: A dying woman signing her will.
510. Adriaan van der Werff: Jacob blessing Ephraim and Manasse.
511. Pieter van der Werff (1665—1718): Christ mourned by his adherents.

2. Section. Dutch and German Schools.

I. Class. Epoch of Bloem.

512—523. Hubert and Jan van Eyck (1420).

The principal work of these brothers. The whole Altar piece, which they executed for the Chapel of the Vyts and Burlut families, in St. John's Church at Ghent, is formed by twelve paintings divided into two rows. In the middle of the upper one the Lord God is represented; on the right Mary, on the left St. John the Baptist; on the wings at the right singing Angels and Adam; on the left Angels playing music and Eve. The central picture in the lower row represents the worship of the Unstained Lamb; the wing-paintings show the champions and pilgrims of Christ. When the wings are closed, the upper row exhibits the proclamation of Mary with two Prophets and two Sibyls; in the centre of the lower one are seen the two St. Johns and at the sides the portraits of the founders of the Chapel. At the window there is an engraving affording a total view of the whole work on a reduced scale. The four central pictures and two wings are still at Ghent; the rest have been purchased for the Gallery for the sum of 100,000 Thlr. Of the two large central pictures copies executed by Michael Coxcygen for Philipp the Second of Spain are exhibited in the Gallery.

- 524. Michael von Coxcygen (1499—1592): Copy of the lower central picture of the altar piece at Ghent: the worship of the Unstained lamb.
- 525. The same: Copy of the upper central picture: The Lord God enthroned.
- 526. School of the two van Eycks: Worship of the Christ Child.
- 527. Gerard van der Meire (?): Worship of the Holy Three Kings.
- 528. Jan van Eyck: Christ-head.
- 528a. Old Dutch School: Christ with the Crown of Thorns.

- 528b. Hans Memling: Mary with the Child.
528c. Old Dutch School: Portrait.
529. Copy after Hans Memling: Mary enthroned.
529a. Pieter Christophsen (1430):
 a. Proclamation of Mary.
 b. Birth of Christ.
529b. the same: The Day of Judgment.
530. Van der Goes († 1478): Proclamation of Mary.
531. School of the two van Eycks: Worship of Christ.
532. Pieter Christophsen: Portrait of a young girl.
533. Dirck of Haarlem († 1479): Elias in the desert is refreshed by the Angel.
534. Rogier van der Weyden the Younger († 1529): Christ taken down from the Cross.
534a. Rogier van der Weyden the Elder († 1464): On the left: Mary with the Child; in the middle: Christ mourned by his adherents; on the right: Christ appearing to Mary after his resurrection.
534b. the same: On the left: the birth of St. John; in the middle: the baptism of Christ; on the right: the beheading of St. John the Baptist.
535. the same: Central picture: the birth of Christ; on the right: the Emperor Augustus worshipping Mary and the Child who appear to him; on the left: the worship of the Holy Three Kings.
536. School of the two van Eycks: Christ mourned by his adherents.
537. School of the two van Eycks: The portrait of Philipp the Good, Duke of Burgundy.
538. The master with the weaver's shuttle, of Zwoll (1485): The worship of the Kings.
539. Dierik Stuerbout: A Jewish family eating the Paschal Lamb.
540. Goswyn van der Weyden: Worship of St. Augustin.
541. Hughe van der Goes: Christ with the Crown of Thorns.
542. Gerard van der Meire (?): Mary's visitation.

543. Dutch School: Christ at the Cross.
544. School of the two van Eycks: Mary with the Child.
545. School of the two van Eyks: Portrait of Charles the Bold, Duke of Burgundy.
- 545a. School of the two van Eycks: Duke Philipp the Good of Burgundy.
- 545b. School of the two van Eycks: Mary.
546. Copy after an imitator of Hans Memling: worship of the Three Kings.
547. School of the two van Eycks: Male head.
- 547a. The master of 1466: Mary with the Child.
548. School of the two van Eycks: On the right: The proclaiming Angel; on the left: Mary kneeling.
- 548a. Dutch school (1500): St. Sebastian.
549. Dutch School: St. John the Evangelist.
550. Dutch school: St. Clara and St. Agatha.
551. School of the two van Eycks: Mary with the Child enthroned.
552. School of Calcar (1500): Mary on her death-bed surrounded by the Apostles.
- 552a. Old Dutch school: Mary with the Child.
553. Hughe van der Goes: Christ-head.
554. Jan Mostaert († 1556): Mary.
555. School of Rogier van der Weyden the Elder: The wings of an altar. Within: the Sibyl of Tiber shows to the Emperor Augustus Mary with the Child; without: the proclamation of Mary.
556. Christopher Amberger († 1563): Portrait of the Emperor Charles V.
- 556a. Heinrich Aldegrever († 1562): Male portrait.
557. Hans von Culmbach († 1540): Portrait of Count Fugger.
558. Dutch School: A merry party.
- 558a. Albrecht Dürer (1472—1528): Male portrait.
559. Lucas Cranach (1472—1553): Albrecht of Brandenburg, Prince Elector of Mayence.

560. Hans Schæuffelein (\dagger 1539): The institution of the Lord's Supper by Christ.
561. Quentin Massys (\dagger 1531): Mary with the Child.
- 561a. Bartholomaeus Zeitbloom (1500): St. Peter.
- 561b. the same: St. Anna.
562. School of Martin Schongauer: Altar with wings. In the centre: Christ at the Cross; on the right: St. Hieronymus; on the left: Vincentius Ferrerius. On the external side of the wings, on the right: Apollonia; on the left: a Saint vanquishing the Devil.
563. Jeronymus Bosch (1450 — 1518): On the right wing: The creation of Eve, the Fall of Man and the Expulsion from Paradise. On the central picture and on the left wing: Hell.
- 563a. Hans Holbein the Younger (1498 — 1554): St. John the Baptist and Magdalen.
- 563b. the same: St. Laurentius and St. Catharine.
- 563c. the same: St. Margaret and St. Vitus.
- 563d. the same: St. Elisabeth of Thuringia and the pious Emperor Henry II.
564. Lucas Cranach: A huntsman and a woman on a stag.
565. Mathaeus Grunewald (1500): St. Hieronymus in the wilderness.
566. Lucas Cranach: Adam and Eve.
567. as 566.
568. Lucas Cranach: Mary Magdalen drying with her hair the feet of Christ.
569. Hans Burgkmair (\dagger 1559): St. Ulrich, the tutelar Saint of Augsburg.
- 569a. Out of the time of Quentin Massys: The worship of the Holy Three Kings.
570. Dutch school: Portrait of a young girl.
571. Hans Schæuffelein: On the right: Christ's parting from Mary; on the left: Mary, in her fainting condition, supported by a woman.
572. Hans Burgkmair: St. Barbara.
573. Successor of Hans Memling: Christ at the Cross.

574. Quentin Massys: Male portrait.
575. Conrad Fyol (1470): Mary with the Child and St. Anna.
- 575a. On the right: St. Barbara; on the left: St. Catharine (Belonging, as internal wing sides, to No. 575).
- 575b. The external wing sides belonging to 575: The proclamation of Mary.
576. Lucas Cranach: Hercules at the spinning-wheel.
577. Hans Holbein: Portrait of Georg Frunsberg, a captain of the Emperor Charles V.
578. School of Cologne: Altarpiece with wings. The central painting represents the worship of the Kings; the interior of the wings: St. Catharine and St. Barbara; the exterior: St. Sebastian and St. Christopher.
579. Lucas Cranach: Christ washing the feet of St. Peter.
580. the same: Christ praying at the Mount of Olives.
581. the same: The burial of Christ.
582. Georg Pens (1500 — 1550): The painter Erhard Schwetzer at Nuremberg.
583. Christoph Amberger: Portrait of Sebastian Münster, the celebrated cosmographer.
- 583a. Hans Holbein the Younger: St. Norbert and St. Agnes.
584. Hans Burgkmair: Sainted Family.
585. Georg Pens: Portrait of a young man.
- 585a. Anthonis Mero (1518 — 1588): The portraits of two Canons at Utrecht.
586. Hans Holbein the Younger: Portrait of George Gyzen, an English merchant.
587. Georg Pens: Portrait of the wife of Schwetzer; v. No. 582.
588. Bartholomaeus de Bruyn (1520 — 1550): Portrait of Johann von Ryht, Burgomaster of Cologne.
- 588a. Upper-German school: Christ and the Samaritan at the well.
589. Lucas Cranach: Albrecht of Brandenburg as St. Hieronymus in the wilderness.
590. the same: Johann Frederic the Generous, Prince Elector of Saxony.

- 590a. School of the elder van der Weyden: Worship of Mary and the Christ Child.
591. Dutch school: Male portrait.
592. Hans von Melem (about 1530): Portrait of an old woman.
- 592a. Hans Holbein the Younger: Portrait of Ann Boleyn, Queen of England.
593. Cranach: The well of youth.
594. the same: Venus and Cupid.
595. Hans Schaeuffelein: Male portrait.
596. Hans von Culmbach: Female portrait.
597. Hans Baldung Grien (1511—1534): Christ at the Cross.
- 597a. Hans Burgkmair: Mary with the Child, St. Barbara and St. Catharine.
598. Dutch school (1500): Male portrait.
599. Dutch school: Portrait of the Emperor Maximilian I.
600. School of the two van Eycks: The Day of Judgment.
601. School of Albrecht Dürer: Male portrait.
602. Christoph Amberger: St. Augustin.
603. Hans Baldung Grien: Christ at the Cross, between the two sinners.
604. School of Calcar (1500): Scenes from the life of an unknown Saint.
605. School of Dürer: Male portrait.
606. School of Calcar: Altar piece with wings. In the centre: Christ taken down from the Cross; on the right: the birth of Christ; on the left: the worship of the Three Kings.
- 606a. Bartholomaeus Zeitbloom: The handkerchief of St. Veronica with the face of Christ.
- 606b. Suabian school (1490): Two altar wings; the birth of Mary and representation in the Temple.
- 606c. Suabian school: Death and visitation of Mary.
607. Westphalian school (1500): Altar with wings. Mary with the Child, the founder and foundress; outside:

- Mary with the Child, St. Anna and Elisabeth of Thuringia.
608. Joachim Patinir (\dagger 1548): The sainted family on their flight to Egypt.
609. The same: Christ with five disciples appoints Mathew as an Apostle.
610. Walther van Assen: Altarpiece. 1) Central picture: The proclamation of Mary, the Presentation of Christ in the Temple and the worship of the Shepherds. Right wing, upper part: the flight to Egypt; lower part: the circumcision of Christ; left wing, upper part: the taking down from the Cross; lower part: the burial of Christ.
611. Style of Quentin Massys: Madonna.
612. Bartholomaeus de Bruyn: Christ mourned by his adherents.
613. Hans von Melem: The Holy Trinity.
614. Lucas Cranach the Younger (1515 — 1586): Male portrait.
615. Dutch school: Male portrait.
616. Joan van Mabuse (1470 — 1532): Mary with the Child.
617. Studio of Lucas Cranach: Portrait of Dr. Martin Luther.
618. Cranach: Luther as Younker Georg.
- 618a. Cranach: A Burgomaster of Weissenfels.
619. School of Cranach: Portrait of Philipp Melanchthon.
- 619a. Barthel Beham (1496 — 1540): St. Paul, St. Catherine and St. Agnes.
- 619b. the same: St. Crispin and St. Crispinianus, tutelar Saints of the shoemaker's guild.
620. Civetta (1480 — 1550): St. Hubertus in worship before a stag carrying a crucifix between his antlers.
621. Jan Mostaert: The sainted family resting on their flight to Egypt.
622. Upper-German school: Male portrait.
623. Hans Baldung Grien: The Martyrdom of St. Stephen.
- 623a. Jacob Cornelisz (1512): Male portrait.

624. Civetta: Male portrait.
625. Dutch school: Adam and Eve under the tree of knowledge.
626. Hans Burgkmair: St. Hieronymus.
627. Dutch school: Worship of the Holy Three Kings.
628. Upper-German school: Portrait of an old woman.
- 628a. Upper-German school: Male portrait.
- 628b. Upper-German school: Portrait of a woman.
629. Upper-German school: Portrait of a knight.
630. Dutch school: Rest on the flight to Egypt.
631. Barthel Beham: Christ praying at the Mount of Olives.
632. Nicolas Lucidel, called Neufchatel (about 1561): Male portrait.
- 632a. Anthonis Moro: Male portrait.
633. Upper-German school: Male portrait.
634. Upper-German school: Male portrait.
635. Lucas Cranach: Portrait of Duke Georg of Saxony.
636. From the studio of Lucas Cranach: Frederic the Wise, Prince Elector of Saxony.
637. Lucas Cranach: Portrait of Luther's wife, Catharine von Bora.
638. Albrecht Altdorfer: On the right: St. Franciscus, receiving the scars, kneeling; on the left: St. Hieronymus.
639. Bartholomaeus de Bruyn: Mary with the Child worshipped by a Duke of Cleve.

2. Class. Epoch of Transition and Decay.

640. Joan von Mabuse: Noah derided by his son Ham. (Copied after a fresco painting of Michael Angelo Buonarroti, in the Sixtine Chapel).
641. Lanzelot Blondeel (1530 — 1560): The Day of Judgment.
642. Joan Mabuse: Adam and Eve.
643. Bernard van Orley, called Barend van Brüssel (1471 — 1541): Mary with the Child and St. Anna.

644. Antonis Moro: Portrait of Secretary Cornelis Aerntsz.
 645. Bernard van Orley: Venus and Cupid.
 646. Dutch school: The massacre of the children at Bethlehem.
 647. Adriaan Stalbent (1580—1660): Worship of the shepherds.
 648. Joan Mabuse: Neptune and Amphitrite.
 649. Dutch school: Ascension of Mary.
 650. Joan Mabuse: Madonna.
 651. Frans Francken the Younger (1581—1642): The temptation of St. Antonius.
 652. Frans Floris (1520—1570); Venus and Cupid.
 653. Lambert Sustermann, called Lambert Lombard (1506—1560): Mary with the Child.
 654. Bartholomaeus de Bruyn: Christ and Thomas the unbelieving.
 655. Martin van Veen, called Martin Hemskerk (1493—1584): The judgment of Momus on the works of Minerva, Vulcan and Neptune.
 656. Lancelot Blondeel: Mary with the Child.
 656a. Joan Mabuse: A young girl with gold-weights.
 657. Dutch school: Christ mourned by Mary, St. John and Magdalen.
 658. Lambert Lombard: The resuscitation of Lazarus.
 659. Joachim Uytewael (1566—1604): Lot and his daughters.
 660. Pieter Breughel the Old, called Bauernbreughel (1553—1570): A brawl.
 661. Civetta: Adam and Eve.
 662. Frans Floris: Lot and his daughters.
 663. Dutch school: On the right: a youth saving an old man, a woman and a boy from a conflagration; on the left: a man letting himself down from a wall, and a mother handing down her child. (A group from Raphael's celebrated fresco paintings „The Conflagration in the Borgo“, at the Vatican in Rome).
 664. School of Lower Germany: Altar with wings. On

the right: Proclamation of Mary and worship of the shepherds; on the left: The visitation of Mary and worship of the Holy Three Kings. On the trestle: the death of Mary; on the central painting: the crowning of Mary as Heavenly Queen (upper part), and the Apostles at the grave of Mary (lower part).

- 665. Dutch School under Italian influence, after Raphael's composition: Christ mourned by his adherents.
- 666. Jan Massys (1500—1570): St. Hieronymus.
- 667. Dutch school: Mary with the Child and little John.
- 668. Dutch school: Christ bearing the Cross.
- 669. Pieter Aertspan, called Langenpier (1507—1573): Two blind men leading each other.
- 670. Roelandt Savery (1576—1639): A parrot, two frogs and a crab.
- 671. Jan Massys: Two moneychangers, one of whom robs the other.
- 672. Frans Franken the Elder (1544—1616): Christ at the Cross.
- 673. Frans Pourbus the Younger (1572—1622): Henry IV. King of France, on his deathbed.
- 674. David Vinckebooms (1578—1629): Feeding of poor people and cripples at the gate of a convent.
- 675. Cornelis Metsys (1530—1560): Autumnal landscape.
- 676. Pieter Breughel the Younger, called Hôllenbreughel (1564—1638): A scuffle between lancers and peasants.
- 677. Pieter Lastmann (1581—1615): In a landscape Philippus the Apostle baptises the Chamberlain of the Moorish King.
- 678. Jan Breughel, called Sammtbreughel (1568—1625): The forge of Vulcan. (Hendrick van Balen (1600) has co-operated in this picture).
- 679. Hans Jordaens (1581—1643): The Jews crossing through the Red Sea.
- 680. David Vinckebooms: Landscape.
- 681. Othon van Veen (1600): Parnassus with the nine Muses and Minerva.

682. Dutch School: Madonna.
683. Frans Pourbus the Elder (1540 — 1580): Male portrait.
684. Adriaan van Nieuland (1657): Landscape with dancing children.
685. Style of Frans Pourbus the Elder: Male und female portrait.
686. Candido (1558 — 1604): Proclamation of Mary.
688. Jan Breughel and Johann Rottenhammer (1564 — 1608): Bacchus feast.
689. Pieter Gyzens: Scene in a Dutch village.
690. Johann Rottenhammer: Music, painting, poetry and architecture.
691. Paul Bril (1556 — 1626): Landscape.
692. Antonis Blocklant (1532 — 1583): The worship of the shepherds in the field.
693. Huijs: A bagpipe player is robbed by an old woman.
694. Pieter Gyzens: Landscape with a hunting-party.
695. Bartholomaeus van Bassen (1624) and Frans Frank the Younger: A procession in a church.
696. Adam Elzheimer (1574 — 1620): Thirsty Cerés is refreshed by an old woman.
697. Hans Jordaens: The Jews passing through the Red Sea.
698. Frans Floris: Vulcan showing to the assembled gods Venus and Mars whom he has fettered and who are stretched on a couch.
699. Christian Lodewyck Moyaert (1630): Sileh and Satyrs at a vintage.
700. Ludger tom Ring the Younger: Male portrait.
701. Ambrosius Francken (1552 — 1618): Christ bearing the Cross.
702. Anton Sallaert (1615): Skating on the Schelde near Antwerp.
703. Ambrosius Francken: Croesus showing his treasures to Solon.
704. Marten de Vos (1531 — 1603): Cupid chastised.
705. David Vinckebooms: A country wake.

706. Cornelis Molenaer, called de Scheele Neel (1540 — 1570): Landscape with "the good Samaritan."
707. Jodocus Momper († 1635): An oak forest.
708. Ludger tom Ring the Younger: The interior of a kitchen; on the left a room in which the wedding at Cana is represented.
709. Marten de Vos: A picture painted on both sides. On the one side: Christ revealing himself to his disciples after the Resurrection; on the other side: Jonah is thrown into the jaws of a whale.
710. Roelant Savery: Adam and Eve.
711. Adam Willaerts (1577 — 1635): Naval battle.
712. Adriaan Thomas Key (1544 — 1590): Wings of an altar piece, the central picture of which is wanting. On the right: a kneeling knight praying for the recovery of his child, in the presence of St. John the Baptist as tutelary Saint; on the left: a woman, a nun, a little girl and St. Anna.
713. W. V. Bundelen: The Prophet Elisa cursing the wicked boys who have derided him.
714. Paul Bril: Hunting-piece.
715. D. Cietener: Siege of a fortress.
716. Dutch school: Caritas.
717. Pieter Isaac (1620): Portrait of Christian IV. King of Denmark.
- 717a. Savery: Orpheus taming the animals by his music.
718. Jacob Fonquiers (1580 — 1659): Landscape.
719. Pieter Aertzten: A young mother with her child.
720. David Vinckebooms: In a landscape Tobias is conducted by an Angel.
721. Pieter Breughel the Younger: Christ bearing the Cross.
722. Abraham Bloemaart (1567 — 1647): The Angel commanding Joseph in a dream, to fly to Egypt.
723. Jan Breughel: View of a canal; on the banks several houses and windmills.
724. Dutch school: Christ being jeered.

725. Bartholomeus Spranger (1546 — 1625): The Resurrection of Christ.
726. Pieter Aertzten: Christ bearing the Cross.
727. Dutch school: Landscape with Jacob, Rachel and Lea.
728. Jan Breughel: Latona transforming the peasants who insulted her into frogs.
729. Paul Bril: Landscape.
730. Dutch school: Male portrait.
731. Paul Bril: The tower building at Babel.
732. Hans Tilen (1650): In a landscape Diana with her Nymphs prepared for the chase.
733. Blieck: Interior of a church.
734. Cornelis of Haarlem (1574 — 1638): Bathseba watched by King David in her bath.
735. Dutch school: Portrait of Mr. Hendrick von Westerhout.
736. Momper: Landscape.
- 736a. Antony Palamedes, called Stevens (1604 — 1680): A concert.
737. Jan Breughel: Nymphs of Diana on the chase.
738. Frans Pourbus the Elder: Female portrait.
739. Hendrick van Steenwyck the Younger (about 1600): Interior of a prison.
740. Anton Mirou (1640): Landscape.
741. Palamedes: Portrait of a young girl.
742. Jan Breughel: A forest with sundry animals; at a distance: Adam and Eve.
743. Jacob Gerritz Cuyp: Portrait of an old woman.
744. Paul Bril: Landscape.
745. Abraham Bloemaart: Worship of the shepherds.
746. Jan Breughel and Johann Rottenhammer: A battle between Greeks and Amazons.
747. Pieter Lastmann: The sainted family resting on their flight to Egypt.
748. Michel Janze Mierveldt (1567 — 1651): Portrait of an old woman.
749. Roelant Savery: Gipsies in an oak forest.
750. Theodor de Keyser (1620): A family picture.

- 750a. Cornelis Jansens (1650): Portrait of an elderly man.
- 751. Pieter Snayers (1593—1662): Landscape.
- 752. Cornelis von Haarlem: A merry party of men and women.
- 753. Paul Moreelze (1571—1638): Portrait of a young woman.
- 754. David Vinckebooms: Oak wood with the Angel conducting young Tobias.
- 755. J. Bartholomaeus van Bassen: A party.
- 756. Dirk van Delen (1640—1669): View of some magnificent buildings.

3. Class. II Epoch of Bloom and Decay.

- 757. Jan van Ravestyn (1580—1655): Portrait of a man and his daughter, the former praying.
- 758. Peter Paul Rubens (1577—1640): Portrait of Helena Forment, the artist's second wife.
- 758a. Palamedes (1607—1638): A distinguished party dining in a park.
- 759. School of Jan Breughel: A Dutch canal.
- 760. Hendrick van Averkamp, called de Stromme van Campen (1620): Winter landscape.
- 761. Rubens: Portrait of a young man.
- 762. the same: The crowning of Mary.
- 763. the same: Portrait of a young girl.
- 764. Dutch school: Portrait of Cornelis Tromp, Dutch Vice Admiral.
- 765. Jan Breughel: St. Hubertus.
- 766. Frans Hals (1584—1666): Male portrait.
- 767. the same: Portrait of Johannes Acronius, a Dutch clergymen.
- 768. Antony van Dyk (1599—1641): Male portrait.
- 769. Dutch school (marked A. D. W.): Portrait of Admiral Tromp.
- 769a. the same: Portrait of Admiral Breyter.
- 770. Van Dyk: Christ derided.

- 770a. Dutch school: The workshop of St. Luke the Evangelist.
771. Rubens: The Christ Child and John playing.
772. Momper: A Netherland village.
773. School of Rubens: The Fathers of the Church, Hieronymus, Augustin, Ambrosius and Gregorius the Great.
774. Rubens and Frans Snyders (1579—1657): A stag hunt.
775. Abraham Jansens (1567—1632) and Frans Snyders: Vertumnus and Pomona.
776. School of Rubens: Christ and St. John.
777. Abraham Jansens and Frans Snyders: Meleager presenting to Atalanta the head of the Erymanthine boar.
778. Van Dyk: Christ mourned by his adherents.
779. Rubens: The Christ Child with little John.
780. the same: Bridal of the Christ Child with St. Catharine.
781. the same: St. Caecilia playing the organ.
782. Van Dyk: Portrait of Prince Thomas of Carignan.
783. Rubens: The resuscitation of Lazarus.
784. Gabriel Metsu (1615—1667): The artist's own portrait.
785. Rubens: Perseus delivering Andromeda.
786. Van Dyk: Portrait of a daughter of Charles I. of England.
787. Van Dyk: The penitent sinners before the Christ Child.
788. Van Dyk: Portrait of the Infanta Clara Isabella Eugenia, daughter of King Philipp II. of Spain.
789. the same: Dancing children.
790. the same: The children of Charles I. of England.
791. Gerard Terburg (1610—1681): An officier admonishing his daughter.
792. Gabriel Metsu: The Gelfings, a Dutch family.
- 792a. the same: A cook.
793. Gerard Terburg: A scene from life.
- 793a. C. Netscher: Portrait of a lady.
794. Van Dyk: The effusion of the Holy Spirit.
795. Jan Steen (1626—1679): Scene in the garden of an inn.

796. Gabriel Metsu: Interview of a sick woman with a physician.
797. Rubens: Three gentlemen on horseback.
798. the same and Snyders: Christ imparting to Martha, that her sister Mary has chosen the better part.
799. Van Dyk: The two St. Johns.
- 799a. Isaac Meytens: Male portrait.
800. Frans Hals: Male portrait.
801. the same: Portrait of a woman.
802. Rembrandt van Ryn (1606—1669): Duke Adolphus of Geldern menacing his captive father.
803. Ferdinand Bol (1610—1681): Male portrait.
804. Gerbrandt van den Eeckhout (1621—1674): The resuscitation of Jairi's little daughter.
805. Rembrandt: The blind Tobias.
806. the same: Joseph's dream.
807. Jan Lievensz (born 1607): Isaac blessing his son Jacob.
- 807a. Roland Rogman: Landscape.
- 808: Rembrandt: The artist's own portrait.
809. Ferdinand Bol: The portrait of an elderly woman.
810. as 808.
811. Rembrandt: Moses flinging down the Tablets of the Law.
812. the same: Portrait of his wife.
813. Govaert Flinck (1615—1660): St. Anna instructing little Mary in reading.
814. G. Horst: Landscape with shepherds.
815. Govaert Flinck: Expulsion of Hagar.
816. Jan Lievensz: Landscape.
817. Anton (G.) Palamedes: Soldiers before a farm house.
818. Abraham van Diepenbeck (1589—1657): Bridal of St. Catharine with the Christ Child.
- 818a. School of Rembrandt: Male portrait.
819. Ferdinand Bol: Portrait of a Prelate.
820. Gerbrandt van der Eeckhout: Presentation of Christ in the Temple.
821. Salomon Koning (1625): Portrait of a Rabbi.

822. the same: Christ appointing St. Mathew an Apostle.
 823. Jan Joris van Vliet (1635): Abduction of Proserpina.
 824. G. Horst: Scipio restoring a captive girl to her parents and bridegroom.
 824a. Samuel van Hooghstraeten (1627—1678): Male portrait.
 825. Herschop: Portrait of a Moor.
 826. Salomon Koning: Croesus showing his treasures to Solon.
 827. Herschop: The portrait of an Oriental.
 828. Rembrandt: Jacob wrestling with the Angel.
 829. Gerbrandt van der Echhout: Mercury with Argus lulled asleep.
 830. Pieter Vereist (born 1614): Portrait of an old woman.
 831. Cornelis de Vos († 1651): Portraits of a man and his wife.
 832. Bartholomaeus van der Helst (1618—1670): The portrait of a little princess with her foster-sister.
 832a. Jan Parcellis (born 1597): Seapiece.
 833. Jan Regnier de Vries: Landscape.
 834. Frans Mieris (1635—1681): Portrait of a young man.
 834a. Van der Helst: Male portrait.
 835. Aldert van Everdingen (1621—1675): A fir landscape.
 836. Nicolas Berchem (1624—1683): A winter landscape.
 836a. Jan Wynants (1600—1670): Landscape.
 837. Godefried Schalcken (1643—1706): A fisher-boy angling.
 838. Frans Mieris: A young lady dressing.
 839. Jan Lievensz: Portrait of a Spaniard boy.
 840. Arthus van der Neer (1613—1691): A conflagration.
 841. Adriaan van Ostade (1610—1685): The artist's mother sitting in a bower.
 842. Arthus van der Neer: Moonshine landscape.
 843. Gerard Dow (1613—1680): Mary Magdalen.
 844. Pieter Meert (born 1618): The portraits of a sea captain and his wife.
 845. Heinrich Mommers: Landscape with shepherds.

- 845a. Job Berkheyden († 1698): Winter landscape with sledges and skaters.
- 845b. Isaac van Ostade (1617—1654): Scene before a village inn,
846. Caspar Netscher (1639—1684): A lady playing the lute.
847. Gerard Dow: Portrait of an old woman.
848. Caspar Netscher: A female cook in a kitchen.
- 848a. Karel du Jardin (1635—1678): Portrait of a young man.
- 848b. Van der Neer: A Dutch canal in winter.
849. Jan Miel (1599—1664): Scene before a farm house.
850. Caspar Netscher: Vertumnus and Pomona.
851. Hendrick van der Vliet (1650): A woman sewing by the light of a lamp.
852. Aldert van Everdingen: Landscape.
853. David Teniers (1610—1694): An alchymist in his laboratory.
854. Gerard Dow: A female cook.
855. Adriaan van Ostade: An organ player before a house.
856. Teniers: Peasants playing at backgammon.
857. the same: The artist and his family.
858. Abraham van den Tempel (1618—1672): The portraits of a gentleman and his wife.
859. Teniers: Temptation of St. Antonius.
860. Dirk van den Bergen (1680): Landscape with a shepherds scene.
861. Alber Cuyp: Landscape.
862. Dirk van den Bergen: Shepherds scene.
863. Jan Both (1610—1650): Landscape with hunting scene. The figures are drawn by Andries Both, his brother.
864. Jan le Duc (1636—1671): Three Swedish officers in a barn.
- 864a. David Teniers the Younger: Portrait of an officer.
865. Jan van Goyen (1596—1656): Landscape.
866. David Teniers: Temptation of St. Antonius.

867. Jan Baptist Weenix (1621—1660): Erminia requesting an old shepherd to shelter her.
868. Gaspard de Craeyer (1585—1669): Christ, at the meal of Emmaus, recognised by the two disciples.
- 868a. J. Beerstraeten (1664—1687): Winterview of a Dutch town.
869. Rembrandt's school: The head of an old man.
870. Cornelis Huysmann (1648—1727): Two muleteers with their animals.
- 870a. Cornelis Saftleven (born 1612): Cardplayers.
871. Cornelis Bega (1610—1664): A lute player.
872. the same: A peasant's family.
873. Jan Molenaeer (1620—1660): The painter's studio.
874. Cornelis Bega: Sailors at a tavern.
875. Dutch school: Portrait of a young girl, in a sitting attitude.
876. Dirk Stoop (1610—1650): A fight between Turkish and Imperial cavalry.
877. Thomas Wyck (1616—1686): A seaport.
878. Frans Seyders: A cock fight.
- 878a. Cornelis Saftleven: Adam giving names to the various animals.
879. Jaques Jordaens (1593—1678): Illustration of the proverb: Such as the parents, such are the young ones.
880. Peter Wouvermann (1625—1683): The siege of a Dutch town through the Spaniards.
881. Jan van de Capella (1675): Some vessels on a calm sea.
- 881a. Cornelis Huysman: Landscape with three girls.
- 881b. the same: Landscape with shepherds.
882. Jan Regnier de Vries: An old tower with a pigeon house.
883. Jan Fyt (1609—1661): A dead hare, a cat, dead poultry & c.
884. Jacob Ruisdael (1625—1681): Seaview.

- 884a. Adriaan van der Velde: Landscape with pastoral scenes.
 885. Jacob Ruisdael: Landscape.
 886. Meindert Hobbema (1663): An oak forest.
 887. Nicolas Berchem: Landscape with shepherds.
 888. Ludolf Backhuisen (1631 — 1709): A harbour.
 888a. A. V. Rontbouts (1660): Landscape.
 888b. Willem Romeyn: Landscape with shepherds.
 889. Abraham Begeyn (1650 — 1690): A herd boy with his flock.
 890. Nicolas Berchem: Scene before an inn.
 891. Johann Heinrich Roos (1631 — 1685): Shepherds in a landscape.
 892. Jan Hackert (1650): Landscape.
 893. Jacob Ruisdael: Landscape.
 894. Adam Pynacker (1621 — 1673): A cascade.
 895. Ludolf Backhuisen: Seaview.
 896. Nicolas Berchem: A gentleman and a lady before a forest smithy.
 897. Adam Pynacker: Landscape at sunset.
 898. Emanuel de Witte (1607 — 1692): Interior of a church.
 899. Philipp Wouverman (1620 — 1668): Landscape with a fortress.
 899a. Jacob Ruisdael: A mountain landscape.
 900. Philipp Wouverman: Landscape with a hunting-party returning home.
 901. Salomon Ruisdael (1613 — 1670): A Dutch canal with some boats.
 902. Simon van der Does (born 1653): Landscape with shepherds.
 902a. Karel du Jardin: Landscape.
 903. Philipp Wouvermann: Peasants loading a hay cart.
 903a. Adriaan van der Velde: A woman with two cows.
 904. Ludolf Backhuysen: A hurricane at sea, with a vessel wrecked.
 904a. Emanuel de Witte: The synagogue at Amsterdam.
 905. Jacob Walscapele: A fruit picture.

906. Jan Davidze de Heem (1604 — 1675): Flowers and fruits.
907. Nicolas Berchem: Landscape.
908. Jacob van der Ulft (1627 — 1688): A military review on the seabeach of Scheveningen.
909. Johann Heinrich Roos: Landscape with a hunting-party and shepherds.
910. William van der Velde the Younger (1633 — 1707): Men of war at sea.
911. the same, as 910. .
912. Regnier de Vries: Landscape with flocks and herds.
913. Aldert van Everdingen: Landscape.
914. Salomon Ruisdael: Dutch landscape.
915. William van der Velde the Younger: Sea view.
916. Jan van Hagen (born 1635): Landscape.
917. Schoel of Rubens: Mary with the Child.
918. Pieter de Ring: Reposed life.
919. Jan Weenix (1644 — 1719): Poultry.
920. Aldert van Everdingen: Landscape.
921. Evert van Aelst (1602 — 1658): Dead poultry.
922. Alexander Adriaanssen (1650): Poultry and fruits.
- 922a. Adriaan van der Velde: Landscape with shepherds and flocks.
923. Cornelis Poelenburg (1586 — 1660): Penitent Magdalene.
924. Bartholomaeus Breenberg (1620 — 1663): Landscape.
925. Jan Miel: Landscape with an ox and a herdsman.
926. Hermann Sachtleben (1609 — 1685): Scene on the bank of the Rhine.
- 926a. Isaac van Nijkelen (1690): Interior of a church.
927. Jan van der Meer de Jonge (1680): Landscape.
928. Isaac Moucheron (1670 — 1744): Landscape.
929. Joh. Heinr. Roos: Landscape with several animals.
930. Jan van der Meer de Jonge: Landscape with a flock of sheep.
931. the same: Landscape with shepherds and flocks.

932. Peter Caulitz († 1719): Poultry.
933. William Ferguson: Hunting-piece.
934. Simon de Vlieger (1640): Seaview.
- 934a. Robert van Hoecke (1630): A camp.
- 934b. Bartholomaeus van der Ast (1622): Reposed life.
935. Antoni Waterloo († 1660): Landscape.
936. Evert van Aelst: Hunting-piece.
937. Heinrich Sachtleben: Landscape with peasants.
938. Cornelis Poelenburg: St. Laurentius.
939. Pieter van Beek (1681): Man of war at sea.
940. Alexander Adriaanssen: A breakfast.
941. Jan Looten († 1681): A stag hunt.
942. Regnier Brakenburg (1670): Scene in a village.
943. Dutch school: A slaughtered pig.
944. Dutch school: Breakfast.
945. Geritz van Herp: A Satyr, sitting with peasants at a meal, is surprised at their cooling the food by blowing, whereas they previously warmed their hands by the same process.
946. Jan Molenaer: An itinerant singer in a village.
947. Anton Frans van der Meulen († 1690): Lewis XIV. with his courtiers on horseback in the gardens of Versailles.
948. C. Pierson (1631 — 1714): Reposed life.
949. Jan Molenaer: Scene at a village inn.
950. Andries Smit (1650): Seapiece.
- 950a. Bertholet Flamael (1614 — 1675): Scipio restoring a captive girl to her parents and destining the ransom for the bridegroom as a dowry.
951. Jacob van der Ulft: The Trajan Place at Rome.
952. Alex. Adriaanssen: Seafishes.
953. Joost Cornelis Droogsloot (1650): A large number of sick people and cripples rushing upon the pond of Bethesda, into which the Angel of the Lord is about to descend.
- 953a. F. H. Mans (1660 — 1677): A Dutch Canal.
954. Dutch school: A slaughtered ox.

955. Theodor van Tulden (1607 — 1676): The triumph of Galathea.
956. Cornelis Poelenburg: A scene from a narrative in Pastor fido. Amaryllis, nominated umpire by her companions, as to which of them gave the most pleasant kisses, awards the prize to Myrtill who is disguised as a girl.
957. Salomon Ruisdael: A Dutch canal with many boats.
958. Herman Sachtleben: A scene from the Pastor fido. Silvio, having by mistake wounded Dorinda by his arrow, presents to her another with a request to pierce with it his own bosom.
959. Otho Marseus van Schrieck (1613 — 1673): Two hissing serpents.
960. Karel du Jardin: Landscape with animals.
- 960a. Pieter Molyn (born 1600): Landscape with some travellers.
961. Willem van Aelst: Dead poultry.
962. Jan Weenix: Dead poultry guarded by a dog.
963. Jan Davidse de Heem: A festoon of fruits; in the centre a Madonna painted by Professor Begas.
964. Abraham van Diepenbeeck: Clòlia with her companions escaping from King Porsenna.
965. Jan Asselyn (1610 — 1660): A harbour.
966. Netherland school: Ruins of a castle and a farmhouse.
967. Jan Fyt: A Nymph of Diana hunting.
968. Johann Lingelbach (1625 — 1687): Scene before a house.
969. August Querfurt (1696 — 1761): Stag hunt.
970. C. W. Landsaeck: Scene at a farm house.
971. Dutch school: A dog reposing.
- 971a. Abraham Begeyns: A large thistle with butterflies and birds.
972. Jan van Huysum (1682 — 1749): A nosegay.
973. Carl Ruthart (1666): A combat between bears and dogs.

974. Frans Snyders: Combat between bears and dogs.
 975. Willem van Aelst: Wine vessels and fruit plates.
 976. Daniel Zegers (1590 — 1660): Flower piece.
 977. Pieter Nason (1670): Breakfast.
 977a. Nicolas van Verendael (1670): Mary with the Child surrounded with flowers.
 978. Daniel Seghers and Erasmus Quellinus: Flower piece.
 979. Carl Ruthart: A stag hunt.
 980. Frans Snyders: A concert of birds, the owl being the leader.
 981. Hendrick Verschuring (1627 — 1690): Scene before a fortress.
 982. Anthony Palamedes: A fight.
 983. Jacob Gillig (1670): Fishes.
 984. R. v. Laeck: Venus chastising Cupid.
 985. Gisbert Hondekoeter (1613 — 1653): A wild geese hunt.
 985a. C. Pierson: A breakfast.
 986. Dirk Stoop: A Turk leading his horse through a rocky cave.
 987. P. C. Verbeeck (1640): A fight of Oriental cavalry.
 988. Jan Asselyn: An oxdriver and two other men on a road.
 989. Jan Fyt: Deer hunt.
 990. C. Lilienbergh: Dead poultry.
 991. Jan Miel: Several horsemen, one of whom buys something of an old woman.
 992. Joan van Huchtenburgh (1646 — 1733): By order of an officer captive enemies are hanged before a village.
 993. F. Decker: A smithy.
 994. Pieter van Mol (1599 — 1650): Isaac blessing his son Jacob.
 995. Huchtenburgh: A parforce hunt.
 996. Jan van Hagen: Landscape.
 997. Georg Philipp Rugendas (1666 — 1752): The siege of a fortress.

598. Jan van Huysum: A nosegay.
599. Rachel Ruysch (1664—1750): A nosegay.
1000. Georg Philipp Rugendas: A camp.
1001. Jan Wéeffix: A vessel with flowers.
1002. Thomas Willeborts, called Bossaert (1613—1656): Bridal of St. Catharine with the Christ Child.
1003. Standaart (1649—1719): A campscene.
- 1003a. Peter J. van Liender (1750): View of a street with a canal in Holland.
1004. Thomas van der Wilt (1680): A gentleman playing with a girl at Tocadille.
1005. Karel van Falens (1703—1733): Landscape with two horses, a woman, a child and a man.
1006. Jonkheer: Three dogs tied together, with their conductor.
1007. Johann Kupetzky (1667—1740): The artist's own portrait.
- 1007a. Pieter Nason: Portrait of a man.
1008. Willem Honthorst (1650—1666): Portrait of Prince William II. of Orange.
1009. the same: The Princess Mary, daughter of King Charles I. of England, and wife of William II. of Orange.
1010. Adriaen de Pape: An old painter instructing two boys.
1011. Pieter van Slingelandt (1640—1691): A cook.
1012. Nicolas Verkolje (1673—1746): A young girl declining the acceptance of a partridge from a huntsman.
1013. Jan Griffier (1656—1720): Amusements in the open air.
1014. Balthasar Denner (1685—1749): The portrait of an old man.
- 1014a. Jan van Huysum: Landscape with shepherds.
- 1014b. Denner: Male portrait.
1015. Lucas Achtschellings: Landscape with a farm house.

1016. Christian William Ernst Dietrich (1712—1774): Bridal of St. Catharine with the Christ Child.
1017. William Honthorst: Portrait of the Princess Amalia of Solms, wife of Prince Frederic Henry of Orange.
1018. Constantin Netscher (1670—1722): Portrait of a general.
1019. Jan Griffier: A river with several ships.
1020. Jan Grasdorp: A lady and a gentleman in a garden.
1021. A van Gaesbeeck: A woman occupied in sewing.
1022. Johann Kupetzky: Portrait of his daughter.
1023. Johann Alexander Thiele (1685—1752): Landscape near Plauen (in Saxon Helvetia).
- 1023a. Dietrich; Tivoli near Rome.
1024. Caspar Netscher: Margrave Ludwig of Brandenburg in his younger years.
- 1024a. Dietrich: Two shepherd couples before a Roman ruin.
1025. Willem van Mieris (1662—1747): A lady feeding her parrot.
1026. Philipp van Dyk (1680—1753); A girl gathering flowers for her little sister, while a young man is playing the lute.
1027. Dutch school: Female portrait.
1028. Philipp van Dyk: A lady instructs a boy in drawing.
1029. Jan van Haansberge (1700): Portrait of a young man.
1030. A de Snaphaan: A lady at her toilet.
1031. Michel Maddersteg (1659—1709): The vessels of war of Frederic I. King of Prussia, on the Spree near Köpenick.
1032. David Hoyer: The artist's own portrait.
1033. Hols: Interior of a church.
1034. Johann Kupetzky: St. Franciscus with two members of the Order in the wilderness.
- 1034a. Anton Graff: Portrait of C. W. E. Dietrich the painter.

- 1034b. Peter von Anraad (1670): Male portrait.
- 1035. Peeter van Breda (1661): A cattle market.
- 1036. Abraham Storck (1650): A naval battle.
- 1037. Gerard van der Myn (1706—1763): Portrait of a lady in a white dress.
- 1038. Cornelius du Bois: View of a mountainous tract.

3. Section. Antiquities and Curiosities of Art.

1. Class: The Byzantines and the Schools of Central Italy.

All these pictures are kept in separate rooms which, by the desire of visitors, will be opened by the attendants.

- 1039. Florentine school (1350—1400): Altar with three divisions. In the central part: Mary with the Child and Angels singing; on the right: the two St. Johns and a Bishop, on the left: St. Bartholomew and Jacobus the Younger.
- 1040. Giotto di Bondone (1276—1336): Mary with the Child (On goldground).
- 1041. Tuscan school (1250): Picture in two parts. On the right, above: the visitation of Mary; in the middle: birth of St. John the Baptist; below: the dumb Zacharius; on the left, in the middle: the sermon of St. John the Baptist; below: the Judgement Day (On goldground).
- 1042. Florentine school (twelfth century): Scenes from the history of Christ.
- 1043. School of Giotto: The Apostles at the grave of Mary.
- 1044. Byzantine: On the right and left: Mary with the Child.
- 1045. Byzantine: On the right: Mary with the Child; on the left: St. Spiridion bestowing a blessing.
- 1046. Russian (17. century): St. Catharine.
- 1047. Imitator of Cimabue: Scenes from the history of Christ.
- 1048. Byzantine: Mary with the Child.
- 1049. Byzantine: Christ praying at the Mount of Olives.

1050. Byzantine: Christ bestowing a blessing.
1051. Byzantine: Mary with the Child.
1052. Florentine School (14. Century): A relic box, with Scenes from the history of Christ.
1053. Byzantine (1400): Christ appearing to Magdalen after his resurrection.
1054. Byzantine: Mary with the Child.
1055. Andrea del Castagno (1403—1477): Christ mourned by Mary and by Saints.
1056. Byzantine (1650) by Emmanuel Tzane, the priest: The Lord sends the Angel for proclaiming Mary; on the right and on the left: 4 smaller pictures; on the right: 1) Jacob dreaming of the ladder; 2) David playing the bass viol; 3) Ezechiel the Prophet; on the left: 1) Moses; 2) Aron; 3) Je-saia the Prophet; 4) Habakuk the Prophet.
1057. Byzantine: The dream of Joseph.
1058. School of Gentil da Fabriano: Representations from the history of Christ.
1059. School of Taddeo Gaddi: Christ mourned by his adherents.
1060. Style of Spinello Aretino: Christ in his grave.
1061. Russian: Scenes from the history of Christ and Mary.
1062. Angelo Bizamano of Otranto: Christ taken down from the Cross.
1063. Bartholo di Fredi (1356): The soul of Catharine is by Angels borne up to Heaven.
1064. Taddeo Gaddi (1300—1366): The crowning of Mary; the worship of the Christ Child; on the left: Christ at the Cross.
1065. Benozzo Gozzoli (1424—1484): The Proclamation of Mary.
1066. Style of Masaccio: Scenes from the Legend of St. Bernhard.
1067. Simon Martini, called Simon Memmi (1284—1344): Mary with the Child.
1068. Sano di Pietro (15. Century): Mary with the Child.

1069. School of Siena: Olibrius, the general of the Emperor Aurelian, finds St. Margaret tending her father's flock and causes her to be conducted to Antioch.
1070. School of Siena: Several Saints.
1071. Style of Cosimo Roselli: Ascension of Mary.
1072. Simon Martini: Mary with the Child.
1073. Giotto di Bondone: The shedding of the Holy Spirit over Mary and the Apostles.
1074. The same: A miracle by St. Franciscus.
1075. Cosimo Roselli: Mary with the Child worshipped by Saints.
1076. Alegretto da Fabriano (1350 — 1400): Mary with the Child and two Saints.
1077. Ambrogio Lorenzetti (1257 — 1342): Two scenes on one picture: 1) Two nuns are in vain seeking help of a physician for their sick sister; 2) the latter is restored to health by the blessing of St. Catharine of Siena.
1078. Alegretto da Fabriano: Christ at the Cross.
1079. Taddeo Gaddi: Mary with the Child worshipped by Saints and the Founders.
1080. The wings belonging to 1079: Scenes from the history of Christ.
1081. The wings belonging to 1079; external sides.
1082. School of Pisa (1400): The face of Christ.
1083. Taddeo di Bartolo (1410): Proclamation of Mary.
1084. Florentine school: St. Laurentius.
1085. Ambrogio Lorenzetti: Scenes from the Legend of Paulus and Antonius, the Hermits.
1086. the same: Death of St. Paul.
1087. Marco Palmezane (1503 — 1537): Mary with the Child and Saints.
1088. Agnolo Gaddi (1327 — 1389): St. Laurentius and St. Catharine.
1089. After Taddeo di Bartolo: Ascension of Mary.
1090. Neri di Bicci (1420): Worship of the Christ Child.

1091. Pietro Lorenzetti (1350): Worship of the Christ Child.
 1092. the same: History of the Passion of Christ.
 1093. the same: On the right: Christ at the Cross; on the left: the birth of Christ.
 1094. Ambrogio Lorenzetti: St. Dominicus.
 1095. Style of Taddeo di Bartolo: An altar with wings: Mary with the Child worshipped by Angels and Saints.
 1096. School of Siena: Worship of the Christ Child.
 1097. Masolino da Panicale (1387—1415): St. Helena.
 1098. Agnolo Gaddi: Worship of the Christ Child by Saints.
 1099. Imitation of Cimabue: Worship of the Christ Child.
 1100. Ambrogio Lorenzetti: Worship of the Christ Child.
 1101. Roman school: Christ crowning Mary as Heavenly Queen.
 1102. Spinello Aretino (1308—1400): The birth and the circumcision of Christ.
 1103. School of Siena (1400): Christ at the Cross.
 1104. Florentine school: St. Jocobus the Younger.
 1105. Lorenzo di Pietro, called il Vechietta (1424—1482): On the right: St. Catharine to whom Mary and Joseph appear; on the left: the worship of St. Catharine.
 1106. the same: The birth of Christ.
 1107. the same: Two scenes from the life of a female Saint.
 1108. Spinello Aretino: The Apostles manifesting their astonishment at the words of Christ: „One amongst ye will betray me.“
 1109. Filippo Mazzola († 1505): Worship of the Christ Child.
 1110. School of Siena (1300—1350): Scenes from the history of Christ.
 1111. Spinello Aretino: Proclamation of Mary.
 1112. Bartolo di Fredi: The worship of the Kings.
 1113. Style of Taddeo Gaddi: The birth of Christ.
 1114. Florentine school (1400): Proclamation of Mary.
 1115. Florentine school (1350—1400): Proclamation of Mary.

1116. School of Siena: Presentation in the Temple and burial of Christ.
1117. Sandro Botticelli (1487 — 1515): Proclamation of Mary.
1118. Florentine school (1400): Worship of the Christ Child.
1119. Florentine school: Mary with the Child enthroned.
1120. Sandro di Pietro: Birth and worship of the Christ Child.
1121. To 1120 (interior sides); on the right: St. John the Baptist and an Apostle; above, the proclaiming Angel; on the left: St. Paul and St. Peter; above, Proclamation of Mary.
1122. Domenico di Bartolo (1438): Ascension of Mary.
1123. Don Lorenzo Camaldolense († 1413): In the middle: St. Laurentius and St. Magdalén; on the right: St. Hieronymus; on the left: St. Laurentius.
1124. Sandro Botticelli: Venus.
1125. Rafaellin del Garbo (1466 — 1524): Christ in the grave, worshipped by Saints.
1126. Matteo da Siena (1462 — 1491): Mary with the Child and two Saints.
1127. the same: Worship of the Christ Child.
1128. Antonio Pollajuolo (1427 — 1498): St. Sebastian.
1129. Marco Palmezzano: Christ bearing the Cross.
1130. Gentil da Fabriano (1480): Mary with the Child, enthroned.
1131. Fra Filippo Lippi (1400 — 1469): St. Francis presenting a Book to a nun.
1132. School of Sandro Botticelli: On the left: Julius Caesar, whom Brutus is persuading to come into the Senate; on the right: Portia, showing to Marcus Brutus the wound which she has given herself in order to convince him of her fortitude.
1133. the same: The assassination of Julius Caesar.
1134. Filippino Lippi: Mary with the Child.
1135. Taddeo di Bartolo: The Lord with Christ.

1136. Don Lorenzo Camaldolense: The Proclamation of Mary.
1137. Bramantino (1529): Worship of Mary and the Christ Child.
1138. Florentine school (1400): Several Saints.
1139. Andrea del Castagna: St. Hieronymus.
1140. Florentine school (1400): On the right: St. Peter crucified with his head downwards; on the left: the conversion of Saulus.
1141. School of Siena (1450): St. Antony; above: Mary and Christ.
1142. Simon Martini: Above: Proclamation of Mary; below: St. Hieronymus, St. Dominic, St. Augustin; St. Agnes, St. Clara and St. Catharine.

2. Class. Schools of Venice and Lombardy.

1143. Antonio Vivarini (1451) and Bartholomeo Vivarini (1490): Picture in six divisions: The effusion of the Holy Spirit; on the right: St. Antony of Padua and Franciscus; on the left: Bonaventura and Vincent Ferrerius. Above: Christ standing in the grave; on the left: St. Hieronymus and St. John the Baptist; on the right: St. George and St. Paul.
1144. School of Francesco Squarcione: Christ mourned by his adherents.
1145. Venetian school: Portrait of Latura, the beloved of Petrarca; a copy.
1146. Antonio da Chevalcore: Sainted family.
1147. School of Verona (1500): Worship of the Christ Child.
1148. School of Padua (1500): Proclamation of Mary.
1149. School of Lombardy (1450): On the right: St. Peter the Martyr; on the left: his martyrdom.
1150. School of Padua: St. Hieronymus.
1151. Unknown: Christ.
1152. Bartholomeo Vivarini: A young Bishop.
1153. Style of Batista Franco: Christ bearing the Cross.

1154. Michel Gianbono (1470): Penitent Magdalen is borne up to Heaven by Angels.
1155. Jacobello del Fiore (1425): The Archangel Michael transpiercing the Dragon.
1156. Carlo Crivelli (1476): Mary Magdalen.
1157. Venetian school: St. Andrew.
1158. Venetian School: Christ mourned by Mary and St. John.
1159. Venetian School: St. Hieronymus.
1160. Bartholomeo Vivarini: Combat of St. George with the Dragon.
1161. Old Venetian school: St. Peter and St. Paul.
1162. Greogorio Schiavone (1470): Mary with the Child.
1163. Rugeri (1450 — 1500): In the middle: St. Hieronymus bestowing a blessing; on the left: St. Magdalen; on the right: St. Catharine.
1164. Francesco Zaganelli (1518): The Proclamation of Mary.
1165. Luigi Vivarini (1490): Worship of the Christ Child.
1166. Pier Maria Pennachi (1520): Christ mourned by Angels.
1167. Venetian school: Scenes from the history of Christ.
1168. School of Padua: Ten Saints.
1169. the same: Nine Saints.
1170. Marco Zoppo (1471 — 1498): Worship of the Christ Child.
- 1170a. School of Andrea Mantegna: Christ in the grave mourned by Mary and St. John.
- 1170b. Andrea Mantegna: Death of St. Sebastian.
- 1170c. the same: St. Christopher carrying the Christ Child across the water.
1171. Barnaba of Modena: Mary with the Child.
1172. Tomaso da Medena (1352): Ten Saints.
1173. Carlo Crivedi: In the middle: Christ mourned by St. John and Mary; on the right: St. Hieronymus; on the left: St. Magdalen.
1174. By the artist of No. 1168: Four Saints.
1175. School of Ferrara: A young man betrothing himself to a girl.

1176. Niccolo Giolfino (1580): Mary borne up by Faith in the shape of a young girl.
1177. Bartolomeo Vivarini: Mary with the Child.
1178. School of Milan: The effusion of the Holy Spirit over Mary and the Apostles.
1179. Parmegianino: The baptism of Christ in the Jordan river by St. John.
1180. Gentile Bellini (1421 — 1501): Mary with the Child.
1181. School of Milan: Mary with the Child and Angels playing music.
1182. School of Padua: Mary with the Child worshipped by Angels.
1183. Liberale da Verona (1451 — 1537): Worship of the Christ Child.
1184. School of Cima de Conegliano: Christ bestowing a blessing.
1185. Style of Vittore Carpaccio: The flight to Egypt.
1186. Giovanno Mansueti (1500): Christ bestowing a blessing.
1187. Andrea Previtali (1506 — 1528): Christ mourned by his adherents.
1188. Giovanni Paolo L'olmo (1530): Mary with the Child enthroned; on the right: St. Peter; on the left: St. Laurentius.

3. Class. The German and Netherland Schools.

1189. School of Cologne (1550): Ascension of Christ.
1190. Lucas Cranach (1472 — 1563): Venus and Cupid.
1191. School of Dürer: Portrait of a woman.
1192. the same: Male portrait.
1193. Netherland school (1550): On the right: Proclamation of Mary; on the left: Mary and Joseph worshipping the Christ Child.
1194. Victor and Heinrich Danwäge (1520): Christ at the Cross.
1195. After Albrecht Dürer: The flight to Egypt.
1196. School of Upper Germany (1550): Male portrait.

1197. After Lucas van Leyden: Worship of the Kings.
- 1197a. School of Hans Holbein the father: Christ's parting from Mary.
- 1197b. the same: Mary covering her son with the linen cloth.
1198. Hieronymus Bosch (1450—1500): Scenes from sundry Legends of Saints.
1199. School of Cologne (1500): On the right: the Proclamation of Mary; on the left: Mary kneeling.
1200. School of Upper Germany: Female portrait.
1201. the same (1500—1540): Male portrait.
1202. Netherland school: Female portrait.
1203. Lucas Cranach: Venus and Cupid.
1204. Netherland school: Christ at the Cross.
1205. by a successor of Master Stephan Lothener: Worship of the Holy Three Kings.
1206. by the same master: The Emperor Constantine the Great and his mother Helena worshipping the Cross of Christ.
1207. School of Nuremberg (1400): St. Elisabeth of Thuringia.
1208. by the same hand as 1207: Mary with the Child.
1209. by the same as 1207: St. Peter the Martyr.
1210. by the same hand: St. John the Baptist.
1211. Dutch school (1500): Christ holding on his shoulders the lost sheep, as the symbol of the sinner.
1212. Netherland school (1500): Christ with the Crown of Thorns.
1213. School of Cologne (1480): The Day of Judgment.
- 1213a. Swabian school: Death of Mary.
1214. School of Cologne: On the right: Christ before the High Priest Caiphas; in the middle: Christ before Pilate; on the left: Christ mourned by his adherents.
1215. Carillo: Mary with the Child.
1216. German school (1300): Joseph and Mary with two Angels.
1217. Westphalian school (14. century): The face of Christ.

1218. School of Upper Germany (1450—1500): Mary with the Child.
1219. Bohemian-Silesian school (1400): Christ at the Cross.
1220. German school (14. Century): The head of St. Peter.
1221. Bohemian Silesian school (1400): Christ derided.
1222. Jarenus (1450—1500): Scenes from the history of the Passion of Christ.
1223. Style of Jeronymus Bosch: Worshipping of the Christ Child by the Holy Three Kings and the shepherds.
1224. Wilhelm of Cologne (1380): A picture with thirty five divisions, containing scenes from the history of Christ.
- 1224a. Michael Wohlgemuth (1434 — 1519): Crucifixion of Christ.
1225. School of Cologne (1550): Three Saints.
1226. School of Cologne (1450—1500): Central picture: Crowning of Mary as Heavenly Queen; on the left: St. John the Evangelist; on the right: St. John the Baptist.
1227. School of Cologne (1450—1500): Central picture: Proclamation of Mary; on the right: St. Peter; on the left: St. Christopher.
1228. School of Cologne (1500): Visitation of Mary.
1229. School of Cologne (1450—1500): The worship of the Kings.
1230. School of Cologne (imitation of the picture in Cologne Cathedral): Mary with the Child, the Holy Spirit and the founders.
1231. German school: Two Angels holding a liburium.
1232. German School (by the same hand as No. 1231 and 1220): Bridal of St. Catharine with the Christ Child.
1233. Jarenus: Above on the right: Proclamation of Mary; on the left: the birth of Christ; below on the right: the worship of the Kings; on the left: Presentation of Christ in the Temple.
1234. the same: Above, on the right: the Resurrection; on the left: Ascension of Christ; below, on the

right: Effusion of the Holy Spirit; on the left: the Day of Judgment.

- 1234a. Martin Schaffner (1499 — 1535): Six female Saints.
- 1235. By the Lower Rhenish master of the Passion: Mary with the Child, several Saints and the family of the founder.
- 1236. Westphalian school (1468): Worshipping of the Christ Child.
- 1237. German school (14. century): Proclamation of Mary.
- 1238. Wilhelm of Cologne: Central picture: Mary with the Child, Catharine, Dorothea, Margaret and Barbara; on the right: St. Elisabeth of Thuringia; on the left: St. Agnes.
- 1239. German school (14. century): The sainted Family.
- 1240. Michael Wohlgemuth: Mary with the Child, St. John the Baptist and St. John the Evangelist.
- 1241. Netherland school: Worship of the Kings.
- 1242. Heinrich Aldegrever: The Day of Judgment.
- 1243. School of Cologne (1481): The crowning of Mary.

7. The Hangings (Gobelins) in the Rotunda, after Cartoons of Raphael.

These hangings were wrought in gold, silver, silk and wool, at Arras, by order of Pope Leo X, in two specimens of each. The one set of ten specimens is to this day preserved at the Vatican as a precious treasure; the nine specimens here at Berlin the Pope presented to Henry VIII. of England. After the death of King Charles I. they got by public sale into the possession of the family of the Dukes of Alba, in whose palace at Madrid they were kept till the year 1823. In that year Mr. Tupper, the English Consul, purchased them; by him they were brought back to England and purchased, in 1844, by order of His Majesty the King.

- 1244. Death of Ananias.
- 1245. Christ delivering the key of Heaven to St. Peter.

1246. St. Paul and Barnabas, at Lystra, rending their garments in wrath at the people who are about to bring them offerings.
1247. Elimas the sorcerer smitten with blindness by St. Paul the Apostle.
1248. Conversion of Saulus.
1249. St. Paul preaching in the Areopagus at Athens.
1250. Stoning of St. Stephens.
1251. The miraculous fishing-draught of St. Peter.
1252. The curing of the lame, by St. Peter and St. John, at the Temple of Jerusalem.

8. Communication-Gallery between the Old and the New Museum.

Sculptures.

- 121a. Victory on a globe. Bronze.
122. Apollo.
140. A boy, worshipping (of bronze); found in the Tiber and purchased by Frederic the Great for Rthlr. 10,000.
- 140a. Gepius, of bronze; found in the Rhine near Xanten; the eyes wanting.
- 141a. Minerva head; of gold bronze.
- 141b. Double Herme.
- 141d. Autumn.
- 141e. Hope.
163. The Dioskuri; double Herme.
214. Ganymed; marble statue.

From here a little flight of steps leads into the New Museum (Gallery of Plaster Casts, Saloon XI; Roman Rotunda).

Special Catalogue of **The Royal Museums at Berlin.**

B. The New Museum.

Edited by

Wassermann.

**A Manual for the Visitors of the Collections of the Royal
Museum, with an Appendix, containing other remarkable
Picture-Galleries etc.**



Berlin, 1869.

Published by R. Heidemann & Co.

Piratical editions will be prosecuted.

Digitized by Google

INDEX.

	Page
1. The New Museum as a Building	1
2. Porch	2
3. The Collection of Northern Antiquities	3
a. The Wall-Paintings	3
b. The Antiquities	5
4. The Egyptian Museum	7
The Outer Court (Atrium)	7
The Hypostyle	10
Historical Saloon	10
Hall of Tombs	12
Mummies- or Astronomical and Mythological Hall	13
5. The Ethnographical Collection	14
A. Europe	15
B. America	15
North America, Polar Countries, Labrador, Greenland &c.	15
Northwest coast	16
Central America; Lower Mississippi, Texas, Mexico &c.	16
South America, Peru, Bolivia, Chili &c.	17
C. Australia	18
The Sandwich Islands	18
The Marquesas-, Society- and Friendship-Islands	19
Fidshi Islands, New Hebrides, New Caledonia	19
New-Zealand	19
D. Africa	20
The South: Capeland, the Caffers, Hottentots	20
The West of Africa	20
Central Africa: Sudan	21
North Africa: Barbary, Lybia, Nubia, Abessinia, Tunis, Algier, Fez, Morocco, Egypt &c.	21

E. Asia	22
Borneo, Sumatra, Java, Celebes, the Philippine Islands, Siam, Birma &c.	22
Fore India, Ceylon	23
China and Japan	25
Turkey, Syria, Persia &c.	25
The North of Asia, Kamtschatka, Tartary, Buchary, Tybeth	26
China and Japan	26
6. The Stair-Case Hall	27. 70
7. The Kaulbach Wall-paintings	27
The Destruction of the Tower-building at Babylon	28
Homer and the Greeks	29
The Destruction of Jerusalem	30
The Battle of the Huns	31
The Crusaders before Jerusalem	32
The age of the Reformation	33
The Large Frieze	35
8. Chamber of Curiosities of Art	37
Models, Artistical Furniture, Statues &c.	38
Artistical furniture &c.	39
Historical objects in a recess vault	40
Majolikes, Glass- and Clay-Articles	42
Ecclesiastical Works of Art &c.	43
9. The Cabinet of Copper Prints	57
10. Wall-Paintings of the Middle Story	61
The Plaster-Casts	66
a. Egyptian Monuments	66
b. Assyrian Monuments	68
c. Grecian Sculptures	69
Appendix:	
I. The National-Gallery	1
II. The Ravené Picture-Gallery	10
III. The Raczynski Picture-Gallery	13
IV. Cartoons by Peter von Cornelius.	17
Berlin Sights	17

I. The New Museum as a Building.

The New Museum has been built by King Frederic William IV after his own plans. The decoration of the edifice was intrusted to Government Architect Stüler. The artloving King desired to found a Museum which, in rooms appropriately decorated, should receive a collection of sculptures from antiquity to modern time, i. e. afford a general survey of the whole history of art and comprise all those collections which had till then been dispersed in various royal palaces, such as the Egyptian Museum, the Native Museum, the Chamber of Art Curiosities, the Cabinet of Copper Prints, the Ethnographical Collection.

It has been found impossible to adopt any definite architectonic style, in consequence of the obvious necessity of adapting the single rooms to their contents and of representing, by wallpaintings, the mythological doctrines, the temples and the palaces of the nations, from which the objects exhibited have been derived.

The principal front is turned towards the new Exchange building and has a length of about 340 feet.

On the square situated between the New Museum and the Spree river the National Museum is being erected.

In the centre of the New Museum, which is connected with the Old Museum by a passage gallery, is situated the Staircase Hall (100' high).

The best general survey is afforded from the point of view within the Staircase Hall, the principal entrances to all the different collections being visible from this point. Here, too, are the celebrated Wall-Paintings by Kaulbach.

The ceiling of the Staircase Hall is constructed in gable roof form and adorned with groups of animals.

The ceilings of the majority of rooms are arched and borne by pillars consisting in the middle story of marble monolith, in the lower partly of brick work, in the second of gilt iron.

All the floors are specially underarched and mostly adorned with magnificent mosaic work.

The New Museum contains the following Collections:

In the lower story: The Collection of Northern Antiquities, the Egyptian Museum and the Ethnographical Collection.

In the middle story: The Collection of Plaster Casts.

In the upper story: The Wall-Paintings by Kaulbach, the Chamber of Art Curiosities and the Cabinet of Copper Prints.

The visitor first gets, by means of the Communication Gallery, into the Gallery of Plaster Casts (Roman Cupola Hall or Saloon XI) and would in this case do well to repair first to the Staircase Hall, in order to proceed thence to the inspection of the various collections. We will first inspect the lower story and the porch.

2. Porch.

Four colossal pillars of Pyrenean marble support the Porch, which in future is to form the principal entrance to the New Museum.

At the window. A large group: The river god Nile, in a prostrate attitude, leaning on a Sphinx, with many children climbing up on it, representing the gradual rising of the inundation; the original is preserved at the Vatican in Rome.

By a side door the visitor enters a corridor leading to the Ethnographical Museum. But we will previously inspect:

3. The Collection of Northern Antiquities.

a. The Wall-Paintings.

The Wall-Paintings over the windows, by Heidenreich, Richter and Müller, represent the chief points of ancient Northern mythology after the Iceland Book of Heroes, Edda. (All the Wall-Paintings are executed in the stereochromic style. This style of painting is distinguished from fresco painting by the colours not being put on the wet lime, but laid on in its dry condition; the painting is subsequently moistened with a solution of water glass).

The whole representation is divided into two sections. The paintings on the right hand wall (counting from the entrance) represent the gods of light, those on the left wall the gods of the night.

First row (gods of light &c) on the right of the entrance.

1. *window*: Hertha the wife of Odin, coming down to the earth in her chariot drawn by two cows, strewing fruits and flowers around her. *Nott* (night) and *Dagur* (day), on their steeds *Hrimfaxi* and *Skinfaxi*, are pursued by the two wolves *Sköll* and *Hati*; on the right, on his throne, sits Odin or Wodan, the highest god or father of mankind; two ravens, *Hugin* and *Munin*, bring him intelligence of what is passing on earth.

2. *window*: Baldur, the Northern Apollo, the son of Odin and Frigga, is killed by Hödur, his blind brother, who has been tempted by Loki, the god of darkness, to commit the deed. Nana, Baldur's wife, dies from grief at it in the arms of his mother. On the right: Hulda, as goddess of domestic life, spinning.

3. *window*: Frey, the god of gaiety and of spring, is riding on the boar Gulinbursti over the bridge of heaven, refreshing the earth with rain. Dwarves are building the famous ship *Skibladner*; on the right: Freya, the goddess of

love, moving through the world in a chariot drawn by cats (emblems of tenderness).

4. *window*: Odin and Freya ride over a battle field, sprinkling blood and designating those of the fallen who may pass into Walhalla, the Northern paradise. The Valkyrie are carrying the dead to Walhalla; on the right: Tyr the god of battles; he holds his sword in his left hand, the wolf Fenris, who is stretched at his feet, vanquished, having bitten off his right hand.

Over the door: Allvater, the primeval god, as a barrier between the gods of light and those of darkness. On his left: Walhalla with the heroes; on his right: the entrance to the lower world. Thither come all who did not die on the battle field; Balgur and his wife Nana, too, are seen amongst the hovering shadows. At the entrance to Hell: Hela, the goddess of the lower world.

Second row: gods of darkness (left hand wall, reckoned from the entrance).

5. *window*: (opposite to the 4th): Loki the god of evil and Surtr the prince of fire; in the middle: Niflheim, the outer hell.

6. *window*: The three Nornas (goddesses of fate; they fix the duration, the happiness and unhappiness of life. Urda, the Norna of the past, pours water of the Urda spring on the roots of the tree Yggdrasil, the roots of which are gnawed by the dragon Nidhaeger (the all-destroying time). Around the tree are running four stags (the four seasons); on the top sits an eagle of multifarious knowledge and the squirrel Ratatöskr is running up and down the trunk. Skulda, the Norna of the present time, spins the thread of life. On the left: the Norna Werdandi, inscribing the decree of fate on tablets; at her feet: the swans of the legend.

7. *window*: Sporting water nymphs; the bird Griffin guarding the treasures; combat between the giants and the dragon.

8. *window*: Dance of the fairies in moonlight. Titana the fairy queen. Thor the god of thunder, in a cha-

riot drawn by wild goats, flourishing the gigantic hammer Mjölnner.

On the right and left above the doors: Interior of giants' graves. In a door recess: two views from the Isle of Rügen.

b. The Antiquities.

Most of them are arranged in presses and on stands and may, according to the periods of their origin, be classed as stone, bronze and iron antiquities.

As they are not yet provided with special numbers, visitors can only go by the inventory numbers with which the antiquities are marked.

We will first contemplate the objects exhibited on the rows of stands all around the room, beginning at the first window on the right of the issue and finishing at the opposite window.

I. row of stands (at the 4. window on the left of the entrance): Urns and ash vessels from Silesia.

(The objects fastened on white plaster tablets are but imitations of originals preserved in the Germanic Museum at Mayence).

II. and III. row of stands (between the 4. and 3. window): Urns and ash bowls from the Altmark.

IV. and V. row of stands (between the 3. and 2. window): Urns from the provinces of Saxony and Westphalia. On the ground: Urns from the province of Brandenburgh, among them many found near Berlin (No. I. 4074: Urn with remnants of bones, and a small urn with the remnants of a child, both found together in the vicinity of Berlin).

At the wall No. IV. 161. 166 — 169: Imitations of golden swords and bracelets.

VI and VII. row of stands (between the 2. and 1. window): Urns and bowls from the Rhenish province.

At the pillar: No. II. 6336: Fragment of a boat, found in the moor near Schleswig.

No. II. 6337: Anchor, found near Schleswig.

VIII. row of stands (at the 1. window in the left corner): Collection of small pitchers from the Rhenish Province.

Between the 2. and 3. row of stands: a collection of imitations of curious battle hammers and hatchets (German Museum at Mayence).

IX and X. row of stands (between the 1. and 2. window on the right side of the room): Ash vessels, urns & c. from the provinces of Pommerania and Prussia. On the floor: mill- and grinding-stones.

XI and XII. row of stands: Urns from Ditmarsh.

XIII and XIV. row of stands: Urns and pitchers from Ditmarsh, the province of Posen and Lusatia.

XV. row of stands: Urns and vessels from the New and Central Marsh.

The Presses:

We commence our survey with the press below the picture: „Titania and the dancing Elves.“

I. Press: On the top: urns, vessels & c. Within the press: bracelets, rings, metal wires, large bronze vessels & c.

II. Press: Bronze trinkets, wires, key hooks, house idols, rings, coins.

III. Intermediate Press: Antiquities from the Isle of Rügen, such as: offering-knives of stone, lance and arrow points, battle-hammers, chisels and some bronze antiquities.

IV. Press: On the top: Vessels of clay, such as lamps, bowls, idols; glass articles, tubes, vases, lachrymatory vials.

In the Show Cases of the Press: Front side: gold antiquities. The place of discovery is stated on each object.

V. Press: Iron utensils. Weapons, swords, lance points, points of bolts, spurs, bridle bits, horse shoes, helmets, scissors, keys, needles, knives & c. & c.

VI. Press (at the entrance door). On the top: Two idols of wood and bronze, a war trumpet & c.

Within the press: several skulls found near Ehrenbreitenstein and in the Isle of Rügen. Animals' bones and teeth, antlers & c.

VII. Press (opposite to the VI): On the top: Model of a pale-work cottage. Within the press: a large collection of antiquities found in pale-works (Lake of Constance), such as: woven stuffs, basts, nets, fruits, bread, seeds, fish scales, knife and chisels of bone, antlers & c., remarkable No. II 6340: Imitation of a battle hammer found near Robenhausen.

VIII. Press: Stone Age: urns, vessels, offering-knives, battle axes & c.

IX. Press: Stone weapons, urns & c.

X. Press: Bronze antiquities.

XI. Press: On the top: vessels; within the press: arrow and lance points, amulets, antiquities of amber, petrifactions.

XII. Press (at the door of egress): Urns, sword blades, lance staves, arrow points; below: ash urns.

4. The Egyptian Museum*).

The entrance is through a side door of the Porch.

The Outer Court (Atrium).

It is built in the Egyptian style, representing a faithful imitation of the Atrium of the Karnak Temple; but, as

*) The Collection of Egyptian Antiquities was founded by Frederic William III and considerably augmented by the purchase of the collections of Director Passalacqua, of Generals von Koller and von Minutoli, of Minister von Nagler; it received still farther additions by the journey of Professor Lepsius (the present Director). Formerly this collection was kept at the Monbijou Palace.

a matter of course, on a scale considerably reduced. The Hall surrounding the Court properly so called is borne by 16 pillars, the painting and hieroglyphics of which represent the effigies and names of the Egyptian kings and principal gods. (Pillars and painting are likewise imitated from the Temple at Karnak).

The hieroglyphics of the cornice contain an inscription composed by Professor Lepsius, the translation of which runs thus: The royal sun eagle, the avenger of Prussia, son of sun, Frederic William IV, Philopator (the father of lovers), Euergetes (benefactor), Eucharistes (the gracious), loved by Tot and Saf, the victorious master of the Rhine and Vistula, the elect of Germania, has caused to be erected in this edifice colossal figures, statues, effigies and sculptures, stones, pillars, coffins and many other good things brought from Egypt and Ethiopia*).

Sculptures: The two colossal black figures of porphyry represent: on the right: King Sesurtasen I. (2000 before Christ); only the right leg and the throne are antique, the rest is made up. On the left: King Ramses II. or Sesostris (about 1400 before Christ); this statue, with the exception of the beard and right hand, is antique; the king's name is inscribed on the breast and the throne.

On the right and left in the court two colossal ram sphinxes with the sun disk between the horns; the ram on the right (of the spectator), however, is but an imitation. Whole rows of such sphinxes formed the entrances to the palaces and temples.

Between the rams there is an altar ornamented with relievos.

The tombstones exhibited all around the walls have mostly been found in the tombs at Memphis; all of them

*) The hieroglyphics were in 1832 deciphered by Champollion the Younger.

are adorned with hieroglyphic sculptures and on some of them traces of painting are still discernible: the representations refer to rites for the dead, exhibiting the deceased bringing offerings to Osiris accompanied by his sisters or by his son Horus. Other representations bear reference to funeral rites & c.

The Wall-Paintings represent monuments and grand works of architecture of the ancient Egyptians and have been executed by Pape, Schmidt, Schirmer, Biermann and Gräb.

1. (On the left of the entrance): The Great Pyramids of Memphis.
2. Interior of the Pyramid of King Cheops.
3. The Temple of Hathor at Denderah.
4. The Ramesseum at Thebes (tomb-monument of Sesostris).
5. The Memmon statue at Thebes.
6. The fore-court of the Temple at Karnak.
7. External view of the Temple at Karnak.
8. The Temple of Cerf-Hussén.
9. The rock-tombs at Beni-Hassan.
10. External view of the tombs.
11. The quarries of Silsilis.
12. The obelisks in the Temple at Karnak.
13. The Temple at Edfu.
14. Temple in the Isle of Phylae.
15. Rock Temple of Abu-Simbel.
16. Mount Barkal.
17. The Pyramids of Meroë.

The ceiling-pictures mostly represent astronomical drawings, for instance, that of the southern side: the Queen of Heaven is adorned with the 36 constellations and the number of stars is stated by balls. Beside the God of Earth the dates of the rising and setting of each asterism (copied from the Ramesseum at Thebes).

The Hypostyle.

It forms a direct continuation of the Atrium: At the backwall stands the colossal statue of King Horus II; on the right and left of this two priest apartments with sundry tomb-stones, altars &c. The front of the Hypostyle represents the doorway of the Temple of Ramses II., at Thebes. In the frontpart of the Hypostyle there are two statues and the fragment of the statue of a royal functionary.

The wall-paintings contain representations from the domestic life and the industrial activity of the ancient Egyptians. There are, under glass, papyrus rolls, found in the tombs with the mummies; they contain prayers and descriptions of the transmigration of souls and figurative representations of the judgment of the dead.

On the left of the Hypostyle a door leads, through a small *intermediate apartment* in which are exhibited a number of bricks made of Nile slime, with the king's name, and a great many purchase contracts for mummies, in order to obtain particular tombs, — to the

Historical Saloon.

The Wall-Paintings are imitated of Egyptian paintings and reliefs and contain representations of historical events, customs, hunting-scenes, battles &c; the different colouring characterises the different nationalities; thus, the Egyptians, as the predominant race, are painted yellow, the subjugated races black or brown, the gods green or blue. Above the row of wall-paintings there is a frieze, containing in rings the names of all the sovereigns of Egypt, from Menes down to the Caesars. The central part of the ceiling is adorned with a row of sparrow hawks.

Sculptures (not yet numbered).

1. *Section**). At the entrance: the statue of the goddess Pacht with the lion's head, the key of the Nile in her hand. Partly under glass: quadrilateral monument from the grave of a King Seti I. (discovered by Belzoni); the front side is well preserved; it shows the king before the mummy of Osiris. At the window: another statue of the goddess Pacht.
2. *Section*. Figure of a sparrow hawk, of black basaltes.
3. *Section*. Priest of the god Ptah, sitting, with his two sisters.
4. *Section*. 1) Two colossal heads of Egyptian kings (with remnants of colour); 2) little pyramid of black granite, with a priest praying; 3) lion.
5. *Section*. Several couples of sister and brother.
6. *Section*. 1) Monumental stone with a furrow for the libations; 2) Isis suckling her son Horus; 3) sisters and brothers, sitting.
7. *Section*. 1) Under a canopy, the youthful Queen Ramacke; 2) Behind the throne, at the wall, a relieveo representing King Amenophis (found in Ethiopia); 3) on the left of the canopy a relieveo set in green, with several Egyptian princes and princesses; 4) at the window: the lion headed goddess Pacht.

At the Window Wall: White marble heads of a later period. Ethiopian sculptures. At the third window: a curiously arched tombstone covered with hieroglyphics. Between the 4. and 5. window: Fragment of a cornice of a monument erected by Philometor and Euergetes II. to the memory of their sister Cleopatra. The objects exhibited in glass cases give us a distinct picture of the domestic, industrial and re-

*) The sections are formed by an interval of two pairs of pillars each.

ligious life of the Egyptians. Commencing at the entrance, we see mummies of animals regarded as sacred, such as sparrow hawks, cats, ibises, snakes, crocodiles (in the press, below), ichneumons; there are also two well preserved human heads, an arm, hands, braids of hair, the mummy of a child &c. There are, moreover, amulets and little idols, gems, rings, bodkins, combs, metal, mirrors, trinkets, a medicine chest, painters' utensils, gold articles, collections of coins, sandals and shoes, bows, arrows, lances, dice, fruits, lachrymatory vials, idols carved in wood. At the side of the glass case, freely exhibited: a chair, ropes, ship shovel &c.

We now retrace our steps through the room and turning to the right, we enter the

Hall of Tombs.

(Entrance on the right, from the Hypostyle).

On the right of the Entrance the statue of the goddess Hathor (the Egyptian Venus) in a sitting attitude; the upper body is made up. On the left, a glass-case with models of ships, baskets, beads, head supports of mummies &c. Very interesting are (on the left of the first window) the two granite blocks (about 2000 years old) by means of which the height of the Nile waters was measured; and a wooden sarcophagus. At the second window: a large sarcophagus of lime stone, adorned with coloured hieroglyphics (4000 years old); under the window the head of a sacred offering-bull.

The other hieroglyphics' stones and tombstones in this hall have been found in various tombs; their inscriptions mostly refer to Anubis, the guardian of the dead.

The tombs exhibited in this hall, have mostly

found their way to Berlin by the medium of the expedition of Mr. von Lepsius; their workmanship and their inscriptions prove them to have belonged to the time of King Cheops.

The entrance between the tomb chambers leads to the

Mummies- or Astronomical and Mythological Hall.

- 1) *The Wall-Paintings* contain representations from the mythology of the ancient Egyptians; the upper row shows rites for the dead, the lower exhibits the Egyptian kings sacrificing to the gods.

The paintings of the ceiling represent the constellations, month-gods &c.; the central painting shows the zodiac from the temple of Denderah.

- 2) *Sculptures, Mummies &c.*

At the entrance and issue of the hall, on the right and left of the doors, the lion headed goddess Pacht.

- a) On the left of the entrance; Mummy-shaped sarcophagus of granite; the lid represents the deceased.
- b) Farther on under glass: The mummy of a young girl of the name of Hathor; beside it: the sarcophagus belonging to it, of sycamore wood.
- c) Carved wood-sarcophagus, representing an Isis.
- d) Sarcophagus, of black porphyry, of a general named Petisis.
- e) Lime-stone sarcophagus in the form of a mummy.
- f) Granite sarcophagus of a general named Nechtnef.
- g) At the last window: Two wooden sarcophagi, and under glass: a mummy with a bead net.

On the opposite side a great many sarcophagi and mummies, one of which (under glass near the door) with a bead net and ornaments of gold. Farther on: an opened mummy with gold bracelets; in another glass case: head and back of a mummy (very well preserved).

Very remarkable is the wooden sarcophagus standing in the centre of the hall; it was, in 1822, found by Pas-

salacqua at the Nekropolis of Thebes. The deceased was a High priest Mentuhetep. The objects arranged round the sarcophagus, were found in the same tomb. — The Nile barges furnish us with a distinct picture of the navigation of that time; in the one barge the body of the deceased is carried down the Nile towards the grave; between the two barges stands a mourning sister of the dead man with the offering-vessels. On the other side of the sarcophagus we see the remnants of the offerings for the dead, a female figure, the skull of a sacred bull and the priests-staves of the deceased.

The sarcophagus and the objects belonging to it are about 4000 years old.

The *glass-presses* and the *show-cases* at the windows contain amulets, bulls' heads, fragments of mummies, lachrymatory vials, dressing-articles, children's mummies, linen garments, a wig &c.

We now quit the Egyptian Museum and next inspect

5. The Ethnographical Collection.

The entrance to it is in the Hall for Northern Antiquities.

The principal portion of this collection is composed of that which Count Ross has left behind, and of the objects acquired either through the voyages of the Prussian Prince Waldemar, or through transatlantic connections of the Royal Seehandlung.

The whole Collection is, according to the different parts of the world, divided into 5 sections, each of which begins with a new series of numbers. The numbers are marked on little tickets, the colour of which indicates the part of the world to which the particular object refers. Thus the numbers of section A (Europe) are on white tickets, those of section B (America) on green, those of section C (Australia) on violet, those of section D (Africa) on blue, and those of section E (Asia) on yellow tickets.

A. Europe.

- Press in the Passage Cabinet.* 1 and 3. Lappland magic drums. 4—7. National costume of modern Greece. 8. Portuguese shield. 11. Plate with Runic characters. 12. Model of a reindeer sledge, carved of ivory. 13. Moorish ointment box. 14. Runic almanach. 15. Moorish amulet. 17. Spanish cards.
On the top of the press: plaster models of race heads.

B. America.

(I. Principal Saloon).

At the walls on the right and left of the entrance: some pictures by Catlin, who for a long time has been living among those people. 1. Indian camp. 2. Wolves hunt of the Indians. 3. Elk chase in the snow. 4. Crow chief in his war costume.

Free on a little stand at the doorwall: 85. Model of a Greenlander's hut, composed of Moss, reindeer- and seal-skins.

(The numbers are on green tickets.)

North America, Polar Countries, Labrador, Greenland & c.

2. Lance. 3. Wooden club. 4. Knife of morse bone. 5. Wooden figure found in a grave. 6. Screen for protecting the eyes against the dazzling whiteness of the snow. 7. Bow. 8. Snow shoes (to facilitate running on the snow). 9. Lance with a barb. 11. Arrow. 12. Snow spade. 13. Seat of a canoe. 15. Angling-utensil. 16. Hatchet. 17. 18. Models of Greenland canoes. 19. Lances. 22. Harpoon for seal catching. 23. 25. Lances. 29. 30. Vessels made of whalebone. 31. Knife made of bone. 38. Rope. 39. Leathern bag for seal catching. 40. Arrow points. 41. Glass beads. 42. Harpoon points. 43. Sealskin dress of an Eskimo.

44. Vessel made of whale bone. 45. Model of a women canoe of the Eskimos. 46. as 39. 49. Wind bag. 50 and 51. Greenland canoes (a present from Missionary Lunds). 53. Seal skin boots. 54. Greenland dress. 56. 57. Seal skin boots. 58. Angling-rod. 62. 63. Grinding-stones. 64. 65. Needles for knitting nets. 66. Sling. 67 as 65. 71—76. Harpoons. 80—84. Models of canoes and sledges of the Eskimos. 85. Model of a Greenland dwelling. 86. 87. Garments made of hides. 91. 92. Angling-strings made of guts. 95. Eskimo shoes. 96. Sling. 97. 98. Gut strings. 101. 102. Boat models.

Northwest coast.

103. Eskimo dress. 104—109. Parts of an Eskimo dress. 110. Bows. 111—115. Angliug-utensils. 117. Head ornaments. 118. Rope. 120. Harpoon. 122. Bag made of seal bladder. 128—131. Head coverings and other garments made of the bladders of sea-lions. 132. Dress of an Aleute chief, wrought of tree fibres. 139—142. Arrow points. 140. Wooden club. 144. 145. Snow shoes from Canada. 146. Embroidered leather coat; shoes, trousers, saddles. 149. Whistle of a chief. 153. Battle axe. 154. 156. Indians' whistles. 157. Head ornament wrought of hair. 158. Scalp and knife of a Chippeway Indian. 163. 164. Cloak and leather dress of an Indian. 165. Garments of Indian women. 166—180. Indian blankets and garments. 183. Erected free in the room: Indian tent of painted hides (8' high). 184. Fur cloak. 185. 187. Buffalo hides. 194. 198—208. Embroidered Indian shoes and mocassins. 209—216. 223. Indian whistles. 268. Tomahawk. 276. Snow shoes.

At the wall: Portraits of Indian chiefs with their wives.

Central America; Lower Mississippi, Texas, Mexico &c.

337. 348. 351. Painted oars. 349. Ammunition bags. 372. Californian bows and arrows. 373. Indian bows and

arrows. 376. Powder flask of buffalo horn. 380. Mask head. 381. Quiver with arrows. 387. Bows and arrows. 390. Offering-bird. 394. An ornament composed of mother of pearl and glass corals; (California). 400 and 407. Boat model. 406. Shoes adorned with porcupine quills. 409. Horse blanket made of bear's hide. 411. Cloak made of seal guts. 412—415. Garments of chiefs, among them: 415. shirt. 417. Mexican dress. 461. A lasso for catching horses. 463—469. Modern wax figures from Mexico. 470—500. Idols of clay, stone &c.

In the low presses of the window recess: A large collection of antiquities, such as idols, heads, knives, lance points, petrifications &c. from Mexico.

II. Saloon.

South America, Peru, Bolivia, Chili &c.

The *first press* (on the left of the entrance) contains a copious collection of incense- and offering-utensils, whistles, figures, clocks, rattles &c. of clay.

710. Peruvian canoe made of seal skin pipes. 752. Arrows. 789. 790. Blow pipe with poisoned arrows in wooden boxes. 794. Indian belt wrought of bast. 795. Head ornament of an Indian, made of feathers. 796. 797. Hammocks ornamented with feathers. 802. Indian arrows. 805. 806. Bows and arrows. 809. Blow pipe of an Indian. 810. 811. Head ornaments of Indian chiefs, made of feathers. 822. A magician's rattle 826. Head ornament. 828. Quiver. 830. Box for poisoned arrows. 836. 838. Indian musical instruments. 841. 842. Flutes. 848. Hunting-sandals. 850. Poisoned arrows. 853. Beds. 884—900. Head ornaments of Indians and chiefs, mostly adorned with feathers. 904. Head ornament made of beetles' wings. 905. Feather apron of a Warau Indian. 907. Crum of the Warau Indians. 916. Looking-glass, comb and colour box for painting the bodies of Indians. 920—922. Clay vessels for domestic use. 933. 939. 940. Hammocks wrought of string.

941. Soouge used at funeral rites. 943. Indian spindle with flax. 944—947. Apron for Indian women. 950—953. Ornamental neckchains, partly of animals' teeth. 956. Cigars of the Caribbee Indians. 962. Colour box. 961. 965. Aprons. 967. Cloak. 969. Baskets in which the Indian women carry their children. 971. Standing free under glass: Model of an Arrohwak dwelling. 974—981. Sceptre of parrot feathers, used in dancing. 982—989. Garment trimmings made of feathers. 993. 994. Belt and apron ornamented with feathers and beads. 995. Collar ornamented with feathers and teeth. 1014—1018. Feather chains for trimming garments. 1020. Head gear. 1027. Head covering, made of crocodile hide. 1029—1031. Musical instruments and hat of the natives. 1048. Mouse trap. 1053. Apron ornamented with beads. 1052. 1056. Fan. 1059. 1060. Musical instruments of Negroes. 1063. 1066. Bird's beak and gourd as a powder horn. 1068—1070. Leather dress of a Brasilian herdsman. 1071. Basket made of cocoa-nut fibres. 1072—1077. Lances and arrows of the savages. 1080. Cloak of a Garoapawa Indian, made of bast. 1082. Battle shirt, of bark. 1088—1095. Bows, arrows &c. 1102—1104. Hammocks of the natives. 1109. A plaited box. 1113. 1114. Bridle bits for wild horses on the Rio Grande. 1141. Neck ornament. 1143—1145. Sundry Neck ornaments. 1149. 1150. Earrings and neck ornaments composed of beetles and shells. 1153—1161. Aprons and Neck ornaments. 1182. Hammock. 1187. 1189. Necklaces ornamented with shells &c.

C. Australia.

(The numbers are on violet coloured tickets).

The Sandwich Islands.

1. Club of the savages. 2. Battle axe. 3—6. Weapons of the natives. 9. Apron. 11—15. Neck ornaments adorned with teeth, bones &c. 19—21. Helmets ornamented

with feathers. 22. Cloak made of feathers. 25. Blow pipe. 27. Idol adorned with mother of pearl. 28. Weapon. 29. Idol. 31. Wind instrument. 33. Head gear made of feathers and human hair. 39—41. Neck ornaments. 49—52. Weapons of various kinds, such as: clubs, bows, arrows & c. 56. Bird trap. 59. Fan of palm-leaf. 62. Sword studded with shark's teeth. 63—67. Weapons. 71. Large head of an idol, ornamented with feathers (from Owaihi). 90. Net of cocoa-nut fibres.

The Marquesas-, Society- and Friendship-Islands.

99—106. Sundry weapons. 107—109. Bodkins for fixing head gear. 110. Neck ornament. 115. Idol. 127—144. Weapons, neck ornaments, flutes & c. 145—158. Shell trumpets with mouth-pieces. 158—160. Head gear adorned with tortoise shell and mother of pearl. 162—166. Neck- and head ornaments. 172—180. Angling-hooks. 185. (standing free): Drum covered with human skin, from Otahitee.

Fidshi Islands, New Hebrides, New Caledonia.

186—230. (at the wall): Weapons; such as lances, spears & c. 202. Oars. 204. Model of a New-Zealand boat. 253. Fan wrought of reeds. 254. Oar. 265. Battle axe. 266—269. Clubs, battle hammers & c. 282—284. Javelins.

New-Zealand.

290—294. Clubs. 295—303. Sundry weapons. 310. Idol of stone. 311. Flute. 316. Stuff wrought of tree bast. 318—335. Utensils, weapons. 339. Shell trumpet. 363—365. Arrow points, of stone. 378. Garment of a savage female dancer, of tree bast. 380. Head of a New-Zealand chief, with ornaments. 382. The cloak of the same chief. 385. Cloak made of reeds. 386. Stuff of cocoa-nut fibres. 391. Weapons ornamented with mother of pearl. 403. Fragment of a boat with carving. 404. Or-

namented wooden chest. 406. Shield of a native. 411. 413. Quiver with arrows. 412. Head gear decorated with feathers. 421. 423. Battle axes. 422. 433. New-Zealand shields. 436. Head covering of a savage. 438—441. Weapons, utensils, flutes. 440. 442. 444. Oars. 450. 458. Woven stuffs. 463. Shield. 464. Oar. 465. 466. Quiver with arrows. 468. 469. Sundry arrows. 470. 472. Battle axes. 471. Shield with painting. 490. 503—506. Neck- and ear-ornaments. 507. Ornament of a New-Zealander, made of human teeth and stones. 524—526. Idols (526. with human hair). 530. Breeches made of cocoa-nut fibres. 542. Ornament made of human hair. 559. Angling hook. 562. Ornament composed of teeth.

On the table in front of the press, under glass: War masks of the natives, wrought of tortoise shell; also: A New-Zealand suit of armour.

D. Africa.

The South: Capeland, the Caffers, Hottentots.

(The numbers are on blue tickets):

1. Vessel made of straw. 3. War hagle. 5. Lance with poisoned point. 6. Poisened arrows points. 7—10. 13. Spears. 9. Woman's apron. 14. Quiver of a Bushman, with poisoned arrows. 17. Musical instrument of the Caffers. 16. 19. 20—24. Clubs and spears. 28—30. Battle axes. 31. Hat of a Hottentot, plaited of hair. 32. Hammer. 33—38. Battle axes. 39—41. Boxes made of fruits. 43. Sandals. 48—50. 55—60. Arm rings and chains. 65. Shield. 66. Reed hat. 67. Feather cloak of a Hottentot. 70. 71. Bow. 72. Spear adorned with black ostrich feathers. 73—75. Bows. 82. Fanning-brush. 85. Club.

The West of Africa.

- 86—90. Sacrificial utensils of clay. 102—109. Trinkets and ornamental objects. 129. Hat of palm-

leaves. 144. A cup. 146. Model of a boat. 151 — 161. Sacrificial vessels. 175 — 183. Braidings of bast and such like, besides spears, lances, garments & c.

Central Africa: Sudan.

193 — 197. Musical instruments. 200. Neck irons for slaves. 220. 221. Bag and braided stuff of aloe leaves. 225 — 230. Swords. 234. Spoons. 236. Whistles 239 as 234. 243. leathern case. 249. A quiver with arms. 254. A Hat made of bamboo. 260. A Powder flask.

North Africa: Barbary, Lybia, Nubia, Abessinia, Tunis, Algier, Fez, Morocco, Egypt & c.

281. 282. Waistcoat and handkerchief with gold embroidery. 283. 284. A veil and garment with gold embroidery. 291. Egyptian neck trinket. 295. Musical instrument. 297. the same as 295. 310. 311. A black and white Bedouins' cloak. 312. 314. Whistles from Algier and Morocco. 316. 317. Tobacco pouch. 321. 324. Whistles. 327. A hat of reeds. 330 — 345. Iron arm-clasps and chains. 350. Amulet. 366. Shield. 370. Belt. 371. A tube. 375. Head ornaments. 380. Sword. 381. Lance points. 384. Battle axe. 394. Ivory arm rings. 450. Head coverings. 451. 454. Whips made of the hide of the hippopotamus. 459. Sandals. 465. Utensils for crocodile catching. 466. A shield of the hide of the rhinoceros. 467. Shields. 470 — 474. Clubs. 475. Poisoned arrows. 476. A net. 478. Bag of hippopotamus hide. 479. Trap for catching gazelles. 485. Head covering made of rhinoceros hide. —

There are also clubs, shields, musical instruments. 557. A drum. 558. 559 — 563. Trinkets, neck laces, earrings & c. 595. Arrows with iron points.

E. Asia.

(The numbers are marked on yellow tickets).

Borneo, Sumatra, Java, Celebes, the Philippine Islands, Siam, Birma & c.

- Nro. 9. Head ornament. 22—35. Garments.
 27—39. Suit of armour made of hides. 42—44. Shields braided of bamboo. 49. 51. 52. Screen and head coverings of reeds. 61—65. Tatooed sculls of chiefs in Borneo. 92—100. Daggers. 126. Head ornament. 128. 135. Quiver and two poison bottles. 141. 142. Trinkets. 145. Ornament adorned with human teeth. 154—178. (At the wall): Oar and weapons. 182. 185. Malay guns 192—196. Malay daggers, partly poisoned. 203. Poisoned arms. 214. Idol from Sumatra. 213—245. Sundry weapons. 246—249. Bamboo baskets. 275. Idol. 280. Armour. 282. Lances adorned with horse hair. 290—312. Garments, among them women's shirts with fine embroidery. 299. Idol. 306. Head covering of bamboo. 312. Silk dress. 315. Idol. 327. Writing tablets of tree bark. 333. A flute. 334. A book with palm leaves. 337. Drinking-vessels. 338. Eatable Indian birds' nests. 342—350. Idols. 352—355. 359—361. Ear blocks. 383—388. Musical instruments. 401. Accordion of bamboo. 415—417. Parasols. 429—451. Objects of silver Filigree. 464. Pattens. 465. Sandals. 473—476. (at the wall): Weapons.

On the tables under glass: Models of houses & c. in Sumatra, Java & c. 477. House built on a tree. 478—481. Indian village. 482. A grave. 486—488. Models of ships. 489—512. Models of Indian houses, stables, bridges; models of Chinese houses.

Standing free: 1061. Bedstead of sandal wood, carved and made for being taken asunder; (a present from an Indian prince to Prince Maurice of Nassau). Within the

bedstead: three drawers with Indian musical instruments (clockwork and drums). On the right and left of the entrance door of the III. Saloon: two Indian banners adorned with precious stones (covered). Behind banners (covered).

Glass-cases on tables between Presses and other objects.

In the second division: the sections are formed by an interval of four pillars or presses each.

Idols from Java and Fore-India, of stone, alabaster & c.

Under glass on the table at the window: models of Chinese vessels, among them two men of war.

In the third section: Idols from Java, Bali, Fore-India. Under glass on the table at the window: Masks for war of Australian natives; on the top: a New-Zealand suit of armour. Under glass on the table at the wall-side: Models of ships, boats & c. of the Malays. On a press: Figure of a New-Zealand man.

In the fourth section: Idols from India, Java & c. Under glass at the window:

503—518. Models of huts, stables, bridges, vessels of the Indians, at the opposite wall, under glass. 514. An Indian plantation. 517. Model of an Indian palace.

In the fifth section on a press: Model of a Bedouins head. Under glass at the window: 490—502. Models of dwelling houses, stables, baskets & c. on Borneo, Sumatra. Wall-side 477: Dwelling of a native on a tree for protection against savage beasts. 480. Model of a plantation.

Standing free: Idols from Siam, Java. 2846. Model of a Chinese Temple.

In the 6. section. Indian and Chinese idols. Under glass: 2837—2839. Models of Chinese villas. 1061. Bedstead of sandal wood; within it: musical instruments.

III. Saloon.

Fore India. Ceylon.

519. Staff of ivory, used in religious rites. 528. A fan. 537—539. the same as 528. 547. Silver figure.

548. Idol of silver. 552. Cart drawn by oxen, ivory work., 553—556. The decorations ornamented with jewels, which Prince Waldemar of Prussia received from the King of Oude. 557. Elephant with canopy, ivory work. 562. Idol of silver. 565—570. Trinkets of gold and silver. 577. A flask with perfumed oil. 579. Representation of an audience of an Indian Prince; ivory. 583. 584. Flasks with fine oils. 598. Fan. 602. Idol of bronze. 610—614. Indian clay figures. 666. The Wishnu idol. 667. Idol of rock crystal. 677. Musician; a stone figure. 689. A bamboo basket. 680. 690. sword adorned with jewels. 691. Dagger adorned with precious stones. 708—711. Little ivory boxes. 714—716. Little boxes. 717. Ivory comb. 753. A medicine chest for travelling. 818. Dress of an Indian Sheikh. 821—823. Swords. 828. Musical instrument. 829. Plates. 831. Plate of mother of pearl adorned with jewels. 835. Vase; (gilt silver). 836—838. Utensils of metal. 839—845. Silver vessels. 850. Coral bracelet. 851—855. Bracelets of gold, silver, coral &c. 862. Battle axe and match gun. 864. 866. 868. Large match guns (Indian). 872. Musical instrument. 875. Idol. 879. Powder flask of fine workmanship. 889. Metal box with silver ornaments. 893. Musical instrument in the form of a crocodile. 897. Belt. 908—915. Sword, in part very precious. 919. Cap with jewels and gold embroidery.

In a small press, extra: 971—973. Weapons and dress of a Circassian chief. 977. Palm leaf covered with writing. 990. 994. The same as 977. 1002. Budha Temple. 1005—1007. Idols. 1010—1013. Bowls of agate. 1317—1356. Chinese porcellaine, such as: cups, dishes, jugs, plates &c. 1017. Bridle harness of a horse; a present from the Sultan of Oude to Prince Waldemar of Prussia. 1030. An umbrella. 1031. Antelope's head. 1032—1035. Umbrellas and fanning-instruments made of peacock feathers and palm leaves. 1039—1047: sundry

weapons. 1050—1058. (standing free, on the left of the window in the 3. saloon): Travelling-tent of Prince Waldemar of Prussia, with bedding carpets, lamp &c. 1061. (v. after 512, 2. saloon). 1070—1078. Turkish weapons. 1114. Chessmen. 1141. 1145. Battle axes. 1148. Turkish pipe. 1173—1176. Turkish regiments. 1189. 1190. Idols. 1194. Lance of the Turk in Ordinary of Queen Charlotte, wife of Frederic I. of Prussia. 1195—1200. Sundry weapons.

China and Japan.

1490. Chinese military regiments of a colonel. 1492—1520. Precious dresses and head coverings of Chinese mandarins. 1528—1652. Sundry small figures, such, as mandarines; priests, salesmen, animals &c. 1658. Precious press. 1665. Dressing-case of ivory and mother of pearl. 1666. Shield of tortoise shell and mother of pearl. 1671. Dressing case. 1706—1713. Ivory balls of fine open work (a so called Chinese puzzle.) 1714. Model of a Chinese villa, made of mother of pearl. 1716—1717. Chinese clock towers (magnificent workmanship of mother of pearl). 1718—1721. Clock towers of ivory.

Turkey, Syria, Persia, &c.

1221. 1222. Brass candlesticks. 1313. Large bowl of enamelled copper. 1473. 1470. Table ornaments of spangles, figures &c. (such as are carried in front of wedding processions. 1842. 1844. Precious ivory chests from China. 1731. 1736. Magnificent ivory baskets; Chinese work. 1733. Precious set of chessmen. 1738. Glass box. 1742—1744. Models of the feet of Chinese women. 1762. Emblems of the dignity of a Chinese prince. 1795. Fan of ivory. 1806. Letter holder of ivory. 1856. Umbrella. 1871. 1873. Screens of soap stone. 1897. Folding-lantern. 1991—1997. Playing-cards of the Chinese. 2002. A set of dominoes. 2154. Birds

and flowers of porcelaine. 2155—2163. 2177—2180. Carved figures of tree-roots. 2168. Air gun. 2281. Chinese gun. 2279. Toys with clock work. 2283. Wire figures. 2285. A ship with clockworks. 2289. A sea-spider with clockwork. 2293—2359. Chinese utensils. 2360—2393. Chinese musical instruments. 2414. Pillows of the Chinese, wrought of bamboo. 2417—2490. (on the top of the press) Chinese and Japanese vases and figures of porcelaine and glazed clay. 2516. A military hat. 2515. Silk Embroideries. 2520—2530. Books and printing types. 2531. Little staves for eating (used by the Chinese instead of knives & forks). 2575. Jannius instrument.

The North of Asia, Kamtschatka, Tartary, Buchary, Tybeth.

2561. Leathern quiver with silver ornaments. 2570—2584. Slips of writing and tablet from Tybeth. 2571. Cap of a Calmuck priest. 2573. Idols of the Calmucks. 2590—2595. Vessels worked of Mammoth bone. 2600. A spoon of Mammoth bone. 2615. Tatars' saddle. 2663. Model of a Badha temple. 2668. Mark of an order.

China and Japan.

Hanging at the wall. 2600—2711. Chinese pictures. Japanese swords of considerable length, spears and so on. 2712—2720. Chinese pictures, landscapes, towns, characteristic sketches, portraits &c. 2721. View of Canton. 2724. Picture on ivory. 2727—2731. Birds worked of coloured straw. 2732—2745. Musical instruments. 2774. Japanese bedscreen. Free in the saloon. 2771. 2773. Large Chinese figures with screens (on the right and left of the entrance door) Standing free in the saloon. 2783. Sedan-chair. 2787. Japanese cabinet. 2788. Chinese bamboo-chair. 2794. Shaving utensils of the Chinese. 2823. Cabinet. 2824. Model

of a Chinese temple. 2830 — 2832. Large paper-lanterns from China. 2843. Table ornament, gilt. 2998. Japanese table inlaid with coloured straw representing two cocks. **Before the tent of prince Waldemar:** Two suits of armour! 2720. Bridle and saddle harness, a present from the Emperor of Japan to King William I. of Prussia.

On a table under glass:

173. Model of a Calmuck camp. 174. A dwelling tent of the Calmucks. 175. Tents of the Kirgese. 176. Kurd tent. 177. 178. Lapland camp- and tool-house. 179. Village of the Tartars in Crimea. 180. Palace of a Tartar prince in Crimea. 181. Coffee-house of the Tartars. 182. 183. Models of a Caucasian church and a house. 184. Persian village. 185. Model of a Russian village with a chapel.

We now quit the Ethnographical Collection and passing through the corridor into the porch, we ascend by the great staircase into the Staircase Hall.

6. The Stair-Case Hall.

Opposite to the staircase there is a gallery borne by four magnificent marble pillars. Before the gallery stand copies of the two great horse tamers (Castor and Pollux), of Phidias and Praxiteles; originals at Rome, Monte Cavallo.

We first contemplate:

7. The Kaulbach Wall-paintings.

The six large principal paintings represent the chief epochs of history and the development of culture, and are separated from each other by two intermediate pictures.

All the wall-paintings are executed after the cartoons of Kaulbach by himself and his pupils Detmers, Muhr and others in the stereochromical manner (water glass painting).

Southern Wall.

a. **The Legend** (above the entrance door leading to the Cabinet of Art Curiosities). A female figure, wreathed

with ivy, is sitting on a giants' grave; the two ravens of Odin; Hugin and Munin are breathing in mysterious whispers good and evil tales into her ear; at her feet the beholder sees a grave with weapons and the royal diadem.

First principal painting:

The Destruction of the Tower-building at Babylon.

In the clouds above appears Jehova with two angels, who at his bidding destroy the work which is displeasing to him. The throne of Nimrod falls into ruins, Babylon itself is destroyed, the languages of peoples are thrown into confusion. Nimrod the tyrant sits on a throne, defying God, while his wife imploringly clings to his knees, entreating him to humble himself. On his right there are idolatrous priests defying the divine wrath; the idols are thrown down from their pedestals and have slain the tyrant's children. On the left of the tower the beholder sees the slaves rising in rebellion during their work, behind them the overseer with the scourge made of human bones, driving the rebels to work. But nothing can check the deliverance; in their desperate fury the slaves are stoning the builder of the tower (on the right in the foreground.) Separated into three principal races the nations emigrate; on the left are the Semites, protected by their patriarch, who spreads his arms over them in blessing. Especially beautiful is the group representing a mother with her child in a basket, the child is refreshing himself by a grape. In the centre of the foreground are the Hamites, representing the African races; their priest embracing his idol is riding on a buffalo; A young female with sensuous features is striving to kiss his garment. On the right moves the procession of the Japhetites, youths on fiery horses, the first horseman characterising the Hellenes, the second on the brown horse representing the Germans.

The margins surrounding this painting contain representations from ancient Indian and Persian mythology, history &c.; painted grey in grey.

Immediata paintings: b) **The Egyptian Isis** carrying on her arms her son Horus with the Catos-flower and the key of the Nile; beside her **Anubis** with a dog's head. c) **Moses with the tablets of the law**; at his feet the golden calf, which a boy is shattering to pieces.

Between these two paintings is a small picture painted grey in grey, representing a warlike expedition of Ramses II (Sesostris the Great).

Second principal-painting:

Homer and the Greeks.

In a small barge the celebrated blind Homer in approaching the coast of Greece, the Sibyl rowing the poet praises the deeds of Achilles, whose mother, the silver-footed Thetis, surrounded by Nereids, is emerging from the sea, in order to listen to Homer's singing. Around the shores the Greeks assemble, artists, poets and statesmen. In the foreground on the beach Pericles the statesman with his pupil Alcibiades, behind them Solon with the law tablets and Maesikles the builder of the Prophelees; the prophet Bakis is writing his oracles on stone; a little farther on the poets and singers, Orpheus with the lyra, Hesiod, Aeschylus, Sophocles, Eurypides, Aristophanes, Pindar. Art and science attain their highest state of development. On the left the Parthenon, still in the course of erection; a little farther in the foreground a statue of Achilles and of Phidias who is looking up to the Gods; the latter approaching on the rainbow; in front of them Cupid with the graces, then Apollo with the muses, Jupiter and Juno on a throne over the smoke of a funeral pile, around which youths are dancing. —

Intermediate paintings: d) **Venus**, Urania with Eros (Love) and Anteros (counter-love). e) **Solon** sitting on a bench, in a white garment, a chest at his feet contains the bloody laws of Drako with rope and hatchet; the sage holds meditatively the pencil in his hand, in order to mitigate the

severity of the laws. A blooming boy is looking expectantly at the tablets.

Between the two paintings, in grey: Alexander the great, by his side his teacher Aristoteles, before him the wife of the vanquished Darius with her children. The margins around the second principal picture contain scenes from the history and mythology of Egypt and Greece.

Third principal painting:

The Destruction of Jerusalem.

In the sky above are enthroned four prophets who had predicted the downfall of Jerusalem: Isaiah, Jeremiah, Hesekiel and Daniel; below them are hovering the avenging angels sent by God. On the left the burning temple in which the last champions have despairingly sought refuge, while Titus, the victorious hostile general, followed by his Romans, is holding his entry over the ruins of destroyed Jerusalem. In the centre of the picture the high-priest with wife and children is piercing his bosom with a dagger, his wife entreats him to kill her likewise, lest she should fall into the hands of the Roman slayers. In the foreground rich Israelites hiding their treasures and expecting death in a gloomy reverie. Another has just rushed upon his own sword in order to avoid seeing the destruction of his people; on the left Ahasveros, the wandering Jew pursued by avenging furies, wandering restless over the earth, behind him a mother who, impelled by the frenzy of hunger, is flourishing the knife against her own child; on the right of the high-priest a Roman warrior is effecting the abduction of a maiden. Protected by angels a Christian family is singing psalms, emigrating into a distance, in order to seek a new home. Jew children implore protection and aid, a blooming boy is stretching a helping hand to them, the old Jerusalem disappears and from its ruins flourishing Christianity arises.

The margins around this picture contain scenes from Jewish and Roman history.

Intermediate pictures: f) (Over the door). **History.** A grave female figure is inscribing the deeds of heroes into the book of history. g) (on the left of the window): **The Sculpture:** A female figure with a chisel and hammer. Two genii, ancient and modern sculpture, are carrying a statue of Apollo of Belvedere and a Crucifix. h) **Painting** (on the right of windows). A cheerful female figure wreathed with roses; two genii represent the art of painting of the middle ages and of modern times.

Northern Wall.

Intermediate painting: i. **Science.** (Above the door of the cabinet of copperprints). A female figure adorned with ivy is sitting in a meditative attitude, on her lap a book with the Pythagorean doctrine, beside her the genius of progress holding torches.

Fourth principal picture:

The Battle of the Huns.

Attila, king of the Huns, also called Godegisel (the scourge of God) devastated with his wild hordes all the countries through which they came. Their progress was first checked by the battle of Chalons-sur-Marne; here Attila was opposed by the Westgoths and the Germans under Aetius. The legend reports that the combat was so fierce, that even the dead could not rest, but that they awoke in the night and recommenced the furious struggle. This legend is represented by the picture.

In the foreground below the battle field is seen, the dead are awaking, they move upwards and hasten to renew the combat; especially fine are the two female figures in the right-hand corner and the combatant near them, who is still partly lying in the sleep of death, and hearing the noise of the combat he gropes about for a sword.

In the clouds above stands Attila carried by slaves on a shield, while the Christians opposed to him are courageously hurrying forward to commence the fight under the leadership of their general Theodorich. While Attila is

flourishing the scourge as a symbol of slavery, the Christians are rallying around the cross, the sacred symbol of Christianity.

The margins around this picture contain representations from northern and Oriental mythology and history.

Intermediate pictures: k. Roma (Italia). Two genii are carrying the bundle of rods with the hatchet and the papal tiara, emblems of ancient and new Rome.

l. The Emperor Charles the Great on a throne with a law book.

Between both pictures, painted grey in grey a central painting: Duke Lorenzo of Medici receives at Florenz the greek scholars who have been expelled from Constantinople.

Fifth principal picture:

The Crusaders before Jerusalem.

For the first time after so many sufferings the Crusaders enter upon the sacred soil, and, standing on some hills they behold Jerusalem, the object of their wanderings, in the early morning light. Before them six cheristers carrying a relic-box followed by Geoffrey of Bouillon, king of Jerusalem, on a white horse. And now appears to them Christ, worshipped by Mary and the martyrs, in the clouds, and Geoffrey of Bouillon presents to him the crown of Jerusalem while putting the crown of thorns on his own head. Among the knights are seen Tancred and Bohemund, on the ground slain Saracenes; in the foreground kneels, surrounded by penitents, Peter of Amiens, the friar, stretching his arms in prayer towards the celestial apparition. On the left of this group there are knights & singers, among them a knight who is escorting the lady of his heart, carried by Moors on laurel boughs towards the holy sepulchre.

The margins around the painting contain scenes from Italian and English history.

Intermediate pictures: m. Germania. A cuirassed female figure reading in a book. n. Frederic the Great

sitting on the thron. Between the two pictures, painted grey in grey as central painting: The landing of Vasco de Gama in the East-Indies; above it: The holy alliance between Russia, Prussia & Austria (1815).

Sixth principal picture:

The age of the Reformation.

According to the community of ideas all those celebrated persons of the fifteenth and sixteenth century, who have in any way contributed to the great movement of the Reformation, are exhibited in this picture. All the figures are portraits.

The painting itself represents a large principal nave in the interior of a church and side chapels both on the right and on the left.

In the nave stands on the *topmost step of the altar* Doctor Martin Luther, lifting his translation of the Bible with both hands above his head, on the left of him Justus Jonas, on the right Zwingle the reformer of Switzerland, by his side Calvin, and Bugenhagen (beside Jonas) who is presenting the eucharist in both forms to the Prince Electors John Frederic and John the Constant of Saxony. Behind the two Prince Electors stands Gustavus Adolphus King of Sweden, in full armour; on his right Albert, Elector of Brandenburg (with a red cap) and three citizens.

On the left of Luther, Calvin presents the eucharist to some magistrates; before him, kneeling: William of Orange, (with a bald head) and Oldenbarneveldt, the Swedish chancellor, with a red cloak; behind the communicants: Huguenots, among them Admiral Coligny and Maurice of Saxony.

Along the round wall behind: the forerunners of the Reformation, on the left, sitting on a chair: Wycliffe with a white beard, then John Geiler of Kaisersberg (preacher at Strassburg), John Wessel (preacher at Gröningen) and John Huss, who is putting his right hand on Wessel's shoulder.

On the right of Luther: Peter Waldus (founder of the Waldensian sect) in conversation with Arnold of Brescia;

beside them: Abailard studying; Savanarola the Dominican and John Tauler, preacher at Strassburgh and Cologne (1350).

In the galery above: Women and children, listening to the sermon.

On the left hand pillar: Queen Elisabeth of England listening to the words of Essex (with a plumed hat); beside him: Walter Burleigh and Francis Drake; in the foreground in a white garment: Archbishop Crammer. Behind them: the martyr Thomas Morus.

In the side chapel on the left: Above: Copernicus expounding his system: behind him, with a telescop: Galilei; on the right: three persons; with the spectacles Tycho de Brahe disputing with Keppler; among them: Cardanus the mathematician, sitting and absorbed in meditation; on the extreme left: Giordano Bruno the philosopher, ascending the steps.

In the side chapel on the right: Quite above, painting on a scaffolding: Albrecht Dürer; his colour grinder who is ascending the ladder, has the features of William von Kaulbach. At the pillar stands John Guttenberg, holding in his hand the first printed sheet; behind him: Lawrence Koster; Peter Vischer (bronze artist of Nuremberg). On the right, with a white beard: Leonardo da Vinci, holding out his hand to young Raphael leaning against the wall: Michael Angelo, standing with his arms crossed.

Group on the left in the Foreground: Columbus, with a white beard, laying his hand on a globe; on his left: Behaim the navigator, with the compass; behind the latter; Andreas Vesalius the anatomist and William Harvey the physician (discoverer of the laws regulating the circulation of the blood). On the right of Columbus: the prosaist Sebastian Frank (in the green garment); behind him, lifting his hands in astonishment: Paracelsus; a little farther on: the botanist Leonard Fuchs. Quite in the foreground: Bacon of Verulam and Sebastian Münster the cosmographer (with the compasses), both kneeling.

Group on the right in the foreground: Hans Sachs, the shoemaker and poet of Nuremberg, sits on the ground, composing poetry; at his right; Shakespeare, crossing his legs; behind the latter Cervantes, with the book *Don Quixote*; Durnoulin (as a Capuchin friar); beside him: Cardinal Nicholas of Cusa and Ulrich von Hutten (in the cuirass and with the laurel wreath). On an elevation, standing together: the humanists Erasmus of Rotterdam and Reuchlin. In the corner on the right, laurel wreathed: Petrarcha; behind him: Vives, Ficinus, Pico of Mirandola, Campanella and Machiavel.

In the right hand corner: Antique sculptures; among them: Jacobus Balde, the Latin poet (1640).

Central group before the steps of the altar: Ulrich Zasius seizing the hand of the Protestant Eberhardt von der Tann (in a red velvet dress); between them: Melanchthon, pointing to Luther.

The margins around this picture contain representations from the history of the French and Germans.

Intermediate pictures: o. **Poetry**, in the shape of an inspired female surrounded by three Genii.

p. **The graphical art** (at the window wall): A female figure with two Genii carrying portfolios filled with copper prints.

q. **Architecture** (at the window wall): A grave female figure, with two Genii carrying a model of the Parthenon-Temple and one of the Cologne Cathedral, types of ancient and modern architecture.

The Large Frieze.

The large frieze over the wall-paintings around the whole Staircase Hall is likewise designed by Kaulbach and executed grey in grey; it exhibits in humourous children's- and arabesque-figures the history of the culture and development of mankind from the Chaos down to Alexander von Humboldt with the „Cosmos.“ The whole

representation forms a supplement to the large wall-paintings.

The presentation begins at the *long (southern) wall*.

Man is formed by Prometheus and animated by Minerva; a human couple creeps out of stork eggs and is welcomed by a monkey. Romulus and Remus are, suckled by a she-wolf and fall to blows; Nimrod the hunter pursues a stag; various Egyptian deities. Farther on: Pan with the flute, Apollo with the lyra; a dog lick the colours from the pallet of Zeuxis the painter; the architect listens to a speech of that natural artist, the beaver. Orpheus enchanting the animals by his music; Aristotle and Plato dispute about the universe. A female spinner contemplates the working of two large spiders. Pandora opens her box, from which issue those evil spirits: calumny, hatred and war. Then follows the Roman history: Captives kneel to the Roman standard, with the inscription: S. P. Q. R. (senatus populusque romanus). The Republican Brutus sentences his sons to death; Mucius Scaevola holds his hand into the flame; a triumphal procession of Caesar. Farther on: a combat of the Romans with the Germans; Roman warriors are dazzled by the splendour of a Cross. Downfall of Roman antiquity, characterised by three female figures: Nemesis (retribution) Ate (the goddess of fate) and Ananke (necessity).

Northern long Wall.

An astronomer is earnestly observing the moon through a telescope; another student is reading in an Encyclopædia.

Jack Vapour with winged wheels; two boys are measuring the globe. Father Caucasus drives his children abroad. Odoacer and Theoderic wrest the crown from the last Roman Emperor, Romulus Augustus. Beginning of the migration of nations. Harnessed to a cart, a Roman poet and a pedagogue. Baptism of pagans. Over the picture: „The Crusaders before Jerusalem“ begins the representation of the religious feuds in the middle ages. First the Crusades; Peter of Amiens riding on an ass, prea-

ches war against the Turks; conquest of the holy sepulchre; St. Bernhard studies the Koran; then: the Pope excommunicating the Emperor; conflicts of the Popes with secular princes. The friar Barlaam guides infantine art by leading-strings. Bacon unveils the picture at Saïs (nature); invention of gunpowder by Schwarz; Copernicus discovers the solar system; alchymists seek for the philosophers' stone and are duped by the devil. Two monks are jostling their heads against each other (religious dissensions); the termination is formed by modern representations: Goethe with his „Faust,” Jacob Grimm and Alexander von Humboldt with „Cosmos”.

The representation on the western and eastern window wall over the paintings: Sculpture, painting, architecture and art of engraving, refers to persons and events of the modern history of art.

Excellent photographs of Kaulbach's mural paintings in different sizes as well as engravings (of Eichens, Jacobi etc.) in stock at Mr. Edward Quaas, Stechbahn 4 near the Royal castle.

8. Chamber of Curiosities of Art.

On ascending the large side-staircases in the Staircase Hall, the visitor, passing through the hall borne by Caryatides (an imitation of the Acropolis at Athens) enters, on the right, the Chamber of Curiosities of Art.

History of the Chamber of Curiosities of Art: Its contents were formerly kept at the Royal Castle; it was founded by the Great Prince Elector Frederic William, though already his ancestors, especially the Prince Elector Joachim II., had, by numerous purchases, formed the origin of this Collection. Under the successors of the Great Prince Elector the Collection was partly augmented (particularly under Frederic I.; on the other hand it lost considerably under Frederic William I. the father of Frederic the Great); who sold or gave away many rare objects. But losses truly

irremediable, the Collection sustained, when in 1806 Denon, the Director of the Imperial collections at Paris, came to Berlin, causing all the articles of any value to be packed up and sent to Paris. When the Allies had marched into Paris, those objects were in part recovered, but one half of them had disappeared without leaving a trace. After the wars of independence (1813—1815), however, considerable purchases were made, for instance: the Collections formed by Minutoli, Nagler, and Bartholdy.

I. Saloon.

Models, Artistical Furniture, Statues &c.

Models: They are exhibited in four large glass-cabinets and nearly all of them are executed by G. Kallenbach. The objects exhibited being stated beside each number, we will here enumerate only the most distinguished.

1. Moritz Castle, near Halle.
3. Ruins on the Peterberg near Halle.
5. The convent of Paulinzelle.
15. Houses at Cologne.
16. Saloon architecture in the Wartburg.
20. Convent church at Ratisbone.
21. Church at Halberstadt.
22. Worms Cathedral.
- Without a number, the largest of the models: The chief portal of Strassburg Cathedral
28. Houses at Elbing.
35. Augustine Convent at Erfurt.
38. Gate at Anklam.
39. Gate at Stargardt (Pomerania).
40. Gate at Prenzlau.
42. Erfurt University.
53. Erfurt Cathedral.
57. Magdeburg Cathedral.
59. Town hall at Münster.
61. Houses at Greifswald and Stralsund.
67. Town hall at Breslau.
77. Cathedral of Friburgh.
83. St. Mary's Church at Prenzlau.
85. 86. Town hall and house at Dantzig.
89. The Swiss monument at Luzern.
90. The Swedes gate at Königsberg i. N.
94. Spire at Zarskoe - Selo, near Petersburgh.
96. St. Isaac's Church at Petersburgh.
97. Pulpit for Cologne Cathedral.
98. Pulpit in Magdeburgh Cathedral.
102. Convent Church at Berlin.
105. Stendal Cathedral.
108. St. Nicolai Church at Berlin.
109. The Conventhall at Marienburgh Castle.

Artistical furniture &c.

1. Moorish boy, carved of wood. 2. The Moscovite artistic cabinet (1670), ornamented with jewels. The front side shows quaint ornaments in enamel, ivory and crystal. 4. Camp chair used by Gustavus Adolphus, King of Sweden, at the battle of Lützen. 13. Carved chest, with the death of the Niobides. 16—18. Armchair with rich gold embroidery. 19. 20. Two chests with wood carving. 27. Handpress of nut-wood. 29. Chest with relieveo: Neptune with sea-gods (16. century). 40. Cupboard of Philipp Melanchthon. 43. Doors of presses. 46. Choir chair from a church at Helenabrunnen. 57. A party of peasants singing and playing; wood-carving. 60. Oaken press with carving. 62. Dutch watch case. 67. Artistical cabinet in form of a temple with spiral pillars. 68. Trinket box of alabaster, on the lid the escutcheon of the Electorate Brandenburgh. 69. Table with mosaic work. 72. Mirror with ivory frame. 75. Artistical cabinet of ebony wood with silver figures in relieveo. 78—80. Mirror with carved wood-frame (16. century). 82. Artistical cabinet with mosaic representations of birds and flowers, (Italian). 86. Church pew of box-tree wood, with the allegorical figures of: faith, love, hope and patience (16. century). 87. Cabinet ornamented with tortoise shell and garnets (greatly damaged in 1806 by Dennon, Director of the Paris Museums). 93. The principal piece of the collection: the Pommeranian cabinet, wrought for Philipp II, Duke of Pommerania, by Hainhofer in Augsburg in the year 1617. The whole (5' high, 3 $\frac{1}{2}$ ' in breadth) rests on four silver and gilt griffins holding the Pommeranian escutcheon. The cabinet itself is made of ebony wood with numerous silver ornaments and adorned with stones. On the top of the cabinet: Parnassus with winged Pegasus. The contents of the cabinet (they are not shown) are exceedingly copious; they consist of surgical, astronomical and mathematical instruments, a medicine chest, a table service, watches, mu-

sical mechanism, all kinds of games &c., nearly all the articles being made of silver. 95. Marble bust of the Great Prince Elector, by Döbel (1706). 97. Frederic the Great, by G. Tassaert. 98. Model for the statue of Field Marshal Blücher, by Professor Rauch. 99. Model for the monument of Frederic the Great (*Unter den Linden*), by Professor Rauch. 100. (in the cabinet forming the passage to the Majolica saloon): Travelling-harpsicord of Queen Charlotte, wife of King Frederic I. 101. Spinet (Dutch). 103. Marble table inlaid with mother of pearl. 104. German oak wood press. 105. Magnificent carved mirror frame (Italian). 107. The last will of Frederic William III, wrought in silk. 109. Bronce model for the statue of the Great Elector, cast by John Jacobi (after Schlüter's original). 112. Arm chair of the time of Frederic the Great.

In the corner: Cabinet, a present of the Emperor of Japan to King William I.

118 — 220. (at the side wall of the model presses): wood carvings (German and Italian). In the windows of the model saloon (southern) are glass paintings, mostly German.

Historical objects in a recess vault.

1. Figure of the Great Elector Frederic William, by Döbel.
2. Figure of King Frederic I. completely dressed (mask made by Döbel).
3. Figure of Frederic the Great, in military uniform; on the breast the star of the Black Eagle order. Dress and weapon have been used by him, the arm chair is from Sanssouci; the face is modelled after the dead-mask.
4. Battle cap (with felt-covering) worn by the Great Elector at the battle of Fehrbellin.
5. 7. Flutes of Frederic the Great.
6. Battle cap of the Great Elector.
8. 9. The escutcheon of Electoral Brandenburgh, embroidered on gauze.
10. Portrait of the Great Elector.
- 11 — 20. Set of ivory furniture; a present from a King of Kongo to Prince Maurice of Orange.
21. Cannon balls which at the siege of Magdeburg through Tilly, have come

into contact in their flight. 22. 25. Turkish sabre and cap, conquered by Marggrave Charles Augustus of Brandenburgh, when he took Ofen by assault (1686). 24. Sword of the Great Prince-Elector, worn by him at the battle of Fehrbellin. 26. Drinking-vessel of the Great Elector, in form of a musket. 29 — 34. Tortoise sticks and sword of Frederic the Great, partly ornamented with diamonds. 35. 37. Sticks of Frederic William I. 36. His sword. 38. Decoration ribbon of Frederic the Great when Crown Prince. 40. His military uniform, of blue velvet embroidered with silver. 42. 44. Sword of the Princes Ludwig and Henry. 45 — 48. Sword of Frederic William II. 50. Sword of Prince Ludwig, Brother of Frederic William III. 53. 54. Drinking-vessels in musket form, of the Great Elector Frederic William. 56. 58. Two crayon-pictures, painted by Frederic the Great, when Crown Prince, during his captivity at Küstrin. 57. Playing-counters of Frederic the Great. 59. Hawk's hood of the Great Elector. 61. Silver snuffbox of the Great Elector. 62 — 66. Boxes of Frederic the Great. 67. Musket ball which hit Frederic the Great at Torgau. 71. His stick. 75. Order of Bayard, founded by Frederic the Great. 76. Watch of Frederic the Great. 79. 80. Wedding rings of Frederic William I. and the Princess Dorothea. 81. Playing-counter-box of Queen Louisa. 83 — 120. 125. Tobacco pipes from the Tobacco College of Frederic William I. 127. Sword with which Count Hardeck was, at Vienna, executed for high treason in 1595. 129. Sword, with which Duke Nicholas of Oppeln was executed in 1497. 130. Tortoise-shell-stick of Pope Pius VII. 133. Sceptre of jasper of Charlemagne. 134. 135. Caparison and hussar's cap of General Ziethen. 138. 140. Sword of Charles XII. of Sweden. 139. Sword of General Kleist. 141. Sword of the Cavalry-General von Seydlitz. 143. Pistol of Napoleon I., which he left behind in the carriage, in his flight after the battle of Belle-Alliance. (From the same source are the objects numbered: 170. Hat; 171. 172. Portfolios; 173

- 176. Sweetmeat box and spoon of Napoleon I). 146
- 149. Prussian orders of the Emperor Alexander of Russia. 150 — 155. Decoration order of Blücher. 177.
- 178. Lead cup with etchings, made by the unfortunate Trenk during his imprisonment. 187. Hat of Fieldmarshal Gneisenau. 190. Box with a fragment of the standard of Pizarro, the conqueror of Peru (a present from Humboldt).
- 191. Box with Faust's conjuration of hell. 192 — 205. Decoration orders of Napoleon I. (taken as booty, like 143). Without a number: Luther's chair.

II. Saloon.

Majolikes, Glass- and Clay-Articles.

Majolikes are objects formed of terra cotta, with colours burnt in, and varnish. They mostly consist in plates, dishes, pitchers, basins &c. The bloom of this art falls into the 16. century and most articles of this description were made in the Duchy of Urbino. The subjects represented are almost always biblical and mythological scenes, many after compositions by Raphael, Tizian, Michael Angelo &c. Landscapes are not met with until a later period. The collection comprises about 600 numbers; it has originated in the purchase of the Bartholy and Nagler collections.

The glasses: 1 — 70. Coloured glasses, among which are the famous ruby-glasses of Funkel the Chymist, who, in the reign of the Great Elector, had his laboratory in the Pfaueninsel near Potsdam. 70. A goblet, two feet high. 86 — 88. Glasses with card pictures. 97. Glass with the portrait of Gustavus Adolphus. 107. Glass with the portrait of the Great Elector, Frederic Willam of Brandenburgh. 121. Glass with the portraits of the Emperor and the seven Prince Electors. 155 — 189. Glasses with black drawings burnt in. 196. Sceptre of Millefiori glass. 197 — 220. Millefiori glasses, among them: balls, boxes. 230. 231. Agate glasses. 260 — 330. Venetian glasses. 331 — 333. Puzzle glasses. 346. Goblet, from which the

Prince Elector Frederic III is said to have drunk brotherhood with Peter the Great. 353. Glass in the form of a trumpet. 391. Crystal goblet with scenes ground in: Death of Zriny. 431—433. Venetian ice-glasses. 441. Large dish of Venetian milkglass. 463. Ship of glass.

Clay articles: 5—30. Drinking-tankards of Delft-ware; among them, No. 13: drinking-jug of Doctor Luther. 31—71. Vessels of the porcellaine invented by Boettcher. 75. 81. 82. 84. 88. 99. Pitchers with representations of the Apostles. 76. 78. 80. Tankards of Prince Electors. 117. Inkstand and candle-stick of Delftware. 166. 169. Cooling-vessels of Augustus the Strong of Saxony.

This saloon contains likewise two remarkable tables with pictures:

- a. Table slab with paintings, such as: hunting-parties, tournaments, women in the bath, robbing of a traveller by monkeys (by Beham, 1533).
- b. Table slab with fine miniature paintings under glass (painted after Raphael's compositions, Italian).

III. Saloon.

Ecclesiastical Works of Art &c.

The entrance is on the left, in the 4. (principal) saloon.

Wall presses: 1—11. Byzantine Crucifixes. 13. Collection of relics, with the Holy Three Kings. 14. Relic box. 17. Cup cover and altar cloth from Minden. 19. Embroidered mitre. 28. Mary with the Child; alabaster. 30. 35. 36. Relic box from the 12. century. 31. Fragment of a crosier. 39. Crucifix with the five cardinal virtues. 41. Herodias with the head of St. John the Baptist; ivory relieveo. 43. Little altar of silver; made for folding in. 44. Bishop's ring with jewels. 80. Procession cross of wood. 115. Model of St. Mary's Church at Bethlehem. 118. Liburium of gilt silver. 119. Madonna; silver. 120. Silver liburium. 122. Silver crucifix (from Basel). 130. Liburium of chased copper (15. century). 132. Wood-

en cross of open work (with upwards of 1000 figures); wrought by Albrecht Dürer. 138. Silver monile (clasp for fastening the mass weed). 153. Cup with a host plate. 157. Silver liburium (16. century). 158. Little silver crown. 159. Silver liburium from the church treasure at Basel. 160. Carving-work of ivory: Worship of the Holy Three Kings. 161. Liburium. 162. Little altar: Christ appearing to the Apostles. 179. Crucifix of coral. 183. 188. Gilt silver cups. 185. 192. Altar ornaments of ivory. The Day of Judgment and the downfall of the evil Angels (after Michael Angelo's composition). 200—211. Crucifixes.

Standing free in the saloon: 215. Bronze candlestick.

216. The famous Patroclus box; a collection of relics of gilt silver with 16 small statues (Christ, Mary, the 12 Apostles, St. Bruno and Patroclus (made at Soest by master Siegfried, in 1313; the lower part contains 14 works of carved wood). 217—230. Scenes from the history of the Passion of Christ. 231. Healing of blind Tobias. 236. Painted relic box, richly ornamented with gems (14. century). 237—246. Scenes from the history of Christ, from his birth to his death; wood reliefs. 260. Painted wood relief: The birth of Christ. 261—265. Mary as protectress of the people; St. Gereon, Barbara, Catherine and an unknown female Saint. 266. Mary with the Child. 267. Combat of St. George with the dragon. 268. The burial of Christ; painted relief. 272—276. The four Evangelists. 289. Painted altar cabinet. 292. Norwegian crucifix. 299. St. Laurentius. 308. Fragment of an altar: Christ at the cross and the Apostles. 321. Bust of a bishop (16. century). 336. 337. 340. 342. Four Fathers of the Church; painted busts. 339. Italian altar. Above: Christ at the cross; below: Mary with the Child. At the sides: Saints (by master Lughesius; 15. century). 343. The birth of Christ; wood relief. 356. Crosier of ivory: Mary between Angels; Christ between Mary and St. John.

Glass paintings on the windows.

I. Window: Above: Mary between Saints; in the cen-

tre: the kiss of Judas (painted about 1150); St. Meinrad with a pilgrim. The same Saint, sharing his bread with birds and fishes; the proclamation of Mary; landscape with a female figure. Below: St. Benedicta and St. Catharine (1150).

2. Window: St. George and St. Margareth.

3. Window: Mary and St. John surrounded by praying people (painted about 1250).

4. Window: Above: The proclamation of Mary and the birth of Christ. Below: a woman endeavouring to seduce a man. Abbot Farcenius gives money to a messenger, from whom it is subsequently taken by robbers.

IV. Principal Saloon.

(Saloon for small works of art of the middle-ages and modern time).

Before the entrance to the 3. saloon there is a table with paintings after Beham (originals at Paris): Scenes from the history of David; in one corner the portrait of the painter Beham. Under the table No. 170: Iron measure from Trier.

This saloon contains, in twelve presses, and partly attached to the walls, nearly 5000 numbers of all kinds of works of art. Over each press is stated the century in which the objects exhibited were made.

1. press (on the left of the entrance to the Star saloon [the third]): That saloon contains a large collection of iron objects of the middle-ages, among them boxes, door knockers, many artistical locks, keys. 950. 951. Door knockers. 284. Door ornament in the renaissance style, adorned with figures.

2. press (on the right of the 3. saloon): Collection of enamel works: 171. 172. Medallions with Bacchus and Ariadne. 173. Dish: Daphne pursued by Apollo. 174. Dish: Representation of the Apokalypse. 175. Dish with gold ornaments, with the escutcheons of the Augsburg families of Artzt and Welser. 176. Plate: King Abimelech eaves-

dropping on Isaac and Rebecca. 177. 179—181. Plate with images. 178. Dish: The triumph of Titus, after Mantegna. 184—186. Plates and dishes richly ornamented. 187. A bowl. 188. 198. 200. 201. Plate with images. 203. 204. Medaillons with a Bacchanalian revel and the combat of the Archangel Michael with Satan. 208. Portrait of Pope Julius II. 211. 213. 314. After Dürer: The resurrection of Christ and the taking him down from the cross. 216. Scene at an inn; after David Teniers. 218. Portrait of Ignatius Loyola. 219. The ascension of Christ. 220. The worship of the Christ Child. 221. 223. Scenes from the history of Dido. 222. The effusion of the Holy Spirit. 224. The resurrection of Christ. 225. Christ in the presence of Pontius Pilatus (after Dürer by Jean Courtoys). 226. Altar with scenes from the passion of Christ. 227. Altar with the proclamation of Mary and the birth of Christ. 228. Christ at the cross. 229. Mary with the Child and little John (by Léonard Limosin). 230. Christ bearing the cross. 231. Diana (by Courtoys). 233. Christ mourned by his adherents. 240. Medaillon in an ivory frame: Venus and Cupid. 245—258. Scenes from the passion of Christ. 268—273. Cajoleries of men by women. 284—452. Medaillons with heads, escutcheons, biblical and mythological scenes. 340. Girls bathing. 385. Alexander the Great in the tent of Darius (painted after Charles Lebrun by the brothers Huart at Genève). 390. 391. The Great Prince-Elector of Brandenburgh. 396. 397. The Emperor Leopold I. 401. 402. Lewis XIV. of France. 410. King Frederic William I. of Prussia, when a child. 415. Prince Henry, brother of Frederic the Great. 420. Queen Christina of Sweden. 424. Peter the Great. 425. The Empress Catherine II. of Russia. 428. King George III. of England 439. A man with a fur cap, painted by Dinglinger. 455. 459. Salt tubs with the deeds of Hercules. 456. 458. Bowls with scenes from the history of Moses (painted by Rémont). 457. Candlestick with a representation of the four seasons; by Laudin. 460. Allegorical figures (by Rémont). 463. A

jug. 469—480. Boxes & c. 483—487. Cups. 496. 497. Bowls with Cupid and Flora, by Laudin. 501—503. Flat plates with scenes from the histories of Samson, of Hercules and of Helena. 505. The birth of Christ, by Sandrat. 515. Diana. 516. 517. Mars and Venus, Apollo and Leukothea by Laudin. 521. Ruth and Boas; by Limosin. 529—536. Medaillons with Emperors' heads. 537. Crosier. 538—724. Flat plates, fragments of a relic box & c.

3. press, opposite to the 2. press: The oldest carved works of wood, ivory & c., from the VI.—XV. century.

725. Figure of a violin player. 726. Hunting-bugle of ivory. 727. 729. Hunting-bugles of ivory (Oriental and German). 730. Crown of gilt silver, from the corpse of the Empress Anna, wife of Rudolph von Habsburgh, from the cathedral treasure of Basel). 731. Oriental box with ivory work, from the 11. century. 733. Box of ivory, with biblical scenes. 737. Fragment of a relic box. 738. Byzantine ivory relievo. 739—741. Trinket box (of the 12. and 13. century). 742—747. Chess-men of ivory. 748—750. Draughtsmen. 794. Trinket box. 795. Christ at the cross. 796. Biblical scenes. 797. Christ in the grave. 805. The Apostles; ivory relievo. 809. The ascension of Christ. 811. Book cover with the life of Jesus. 813—818. Christ and the Apostles. 822. Christ enthroned, worshipped by Saints. 823. 826. Book cover with carved ivory ornaments. 827. The proclamation of Mary 834. Mary with the Child and St. Antony. 835. Christ and Mary (formerly with painting; 13. century). 836. Christ and Mary surrounded by Angels. 855. Love scenes. 861. A loving couple. 864. Altar with wings. 876—884. Trinket box of wood, with carved ornaments. 905. Trinket box with a representation of Love riding on a man. 911. Runic almanach.

Back of the press: 927. 928. 930—934. Baptismal font and bowls. 935—938. 940. Jug of bronze. 952. Canopy with a statuette of Mary; wood. 955. The portrait

of Savonarola; terra cotta work. 957. Portrait of the Duke Maria Visconti of Milan. 961—963. Statuettes of Mary and the Christ Child. 964. Mary with the Child. 965—976. Medaillons of mother of pearl. 978. Altar with biblical scenes. 981. Christ at the Mount of Olives. 985. St. Caecilia. 986. 990. 992. Little statues of silver (15. cent.). 1001. Little altar with scenes from the passion history.

On the press and on the four following ones; Busts of Sybils and biblical persons carved in wood; from the house of Fugger in Augsburgh.

4. press (opposite to the 1. press) XVI. century.
 1021. Suspension-lantern. 1023. Nature, wooden figure by Jamnitzer. 1029. 1030. Venus. 1037. Mars, Venus and Cupid; ivory. 1039. Adam and Eve. 1040. Susannah in the bath, observed by two old men. 1041. Clay-work of della Robbia: The slaughter of infants at Bethlehem. 1042. The Day of Judgment. 1053. Christ with the crown of thorns after Michael Angelo). 1055. The scourging of Christ. 1061., 1063. Wooden figures of Mary and Barbara. 1064. St. Margareth. 1065. Christ dead. 1069. Herodias with the head of St. John the Baptist. 1073. Single combat of Albrecht Dürer and Spengler in the presence of the Emperor Maximilian. 1081. Eve, ivory. 1082. Adam and Eve, wood. 1083. Hercules, when a child, throttles the snakes sent by Juno; ivory. 1084. Embroidered frame of wood. 1092. 1094. 1096. 1097. Knife cases. 1095. Hunting-bugle of ivory. 1098—1100. Knives and spoons. 1102. A cup in form of a globe. 1103. Trinket box (Indian). 1104. Nautilus goblet adorned with jewels. 1105. Fragment of a large goblet, of ivory.

Back of the press: 1120—1123. 1126. Nuremberg wood reliefs: Scenes from the history of Christ. 1137. Effigy of Albrecht Dürer. 1139. Effigy of John Huss. 1143; John of Leyden, king of the Baptists. 1148. Picus Mirandola, marble. 1150. Cleopatra. 1151. Adam and Eve; marble

relievo by L. Krug. 1152. Medaillon: The Emperor Charles V. 1157. Vanity. 1158. Anna, Mary and the Christ Child; by Hans Schäufflein. 1159. St. Sebastian. 1160. Jacobus the Elder. 1162. The famous Jacob Fugger of Augsburgh. 1168. Ambrosius Forstenau. 1170. Bust of a man; by Hans Schwartz. 1185. Dürer. 1190. Philipp Melanchthon; by H. Schwartz. 1201. The Emperor Maximilian. 1206. The Emperor Charles V. 1215. Medaillon with 18 heads. 1218. The Emperor Maximilian and the Duke Frederic of Saxony. 1229. The Duchess Elisabeth Magdelen of Brunswick. 1230—1269. Nuremberg and Augsburgh carved works with biblical and mythological scenes. 1235. Loth and his daughters. 1249. Mars, Venus and Cupid. 1250. Triton, blowing on a shalm (work of Albrecht Dürer). 1307. Charles of Bourbon. 1315. Wili-bald Pirkeimer, Medaillon of mother of pearl. 1322. The Day of Judgment. 1342. Crowning of Mary. 1359. Draught board with combats, hunting, tournaments; on the cover: the death of Dido. 1371. Silver trinket box.

5. press (opposite to the 3. press, at the window (contains metal works, astronomical and mathematical instruments, carvings in wood, ivory &c., of the 16. century). 1376. Drinking-horn in the shape of a whale. 1383. Watch of the Emperor Rudolph II. 1384. Globe. 1392. The resurrection of Christ. 1393—1397. Iron relievos: Christ held by Angels; Mary, St. John &c. 1398. 1399. Bronze relievos: Petrarca and Laura. 1403. Relievo by Peter Vischer of Nuremberg: Orpheus and Eurydice. 1408. Jo-hann of Medici. 1410. The Emperor Augustus. 1413. Augustus and Vespasian. 1418—1420. Lead relievos, said to be by Michael Angelo: The worship of the shepherds, the crucifixion and taking down, of Christ, from the cross. 1422—1434. Watches, compasses, astrolabium &c. 1435. Crystal vessel with scenes, cut in; the setting and the handle are wrought in gold by Benvenuto Cellini. 1436—1441. Watches. 1442. 1444. Bronze dogs, wrought by Peter Vischer. 1443. Bust of Peter Vischer. 1457. Ve-

nus and Cupid. 1458. Presentation of Christ in the Temple. 1459. Holy Trinity. 1460. Crucifixion of Christ. 1466. Dürer's effigy. 1469. Two Angels, silver. 1484. The Emperor Charles V., in silver. 1487. The Emperor Rudolph II. 1490. John of Leyden. 1492. King Philipp II. of Spain. 1502. Henry IV. of France and his wife. 1527. Fall of Phaeton with the sun chariot. 1544. and 1547. Poverty and religion on triumphal cars, thought to be by Benvenuto Cellini. 1565. Bronze door-knocker. 1566. Tablet from an Augsburger tomb. 1576. Silver dish with a combat of Amazons.

At the narrow side of the press: 1578. Satire on the Catholic clergy (of the time of the Reformation).

Back of the press: 1590. Bronze plate: The burial of Christ (from the grave of Albrecht of Brandenburgh, Prince-Elector of Mayence). 1619. Set of drawing-utensils, of silver. 1625. Horoscope. 1634. Permanent almanach. 1639. Astrolabium with compass etc. 1640. Sun dial with compass. 1662. Painted wood relievo: John Frederic of Saxony.

6. press: XVII. century.

1692. The Archangel Michael. 1695. St. Clara. 1696. Scourging of Christ; wood. 1698. St. Sebastian; wood. 1699. Rhinoceros horn as a goblet; the pedestal is formed of a loving couple. 1700. Ivory pitcher. 1701. Goblet of ivory: triumph of Cupid; on the lid: Apollo. 1703. Rhinoceros goblet. 1704. Hercules killing the Centaur Nessus. 1706. Turenne; ivory. 1708. Atlas with the globe; on it: religion. 1712. Nautilus goblet. 1714. Perseus rescuing Andromeda. 1723. Hercules. 1731. Hercules defeating the Nemean lion. 1733. Cupid and Omphala; ivory. 1735. Hercules defeating the Lernean Hydra and the Nemean lion. 1737. St. Anna teaches Mary how to read. 1745. Stick knob with children holding up the electoral hat and the order of the Garter; wrought by Döbeler for Frederic III., Prince-Elector of Brandenburgh (afterwards King Frederic I.) 1748. 1750. Stick knobs.

1763. The Archangel Michael. 1764. Death heads. 1770—1777, 1781—1783. Relievos: Effigies of Roman emperors. 1790. The Great Prince-Elector. 1800. The erecting of the cross. 1802. St. Sebastian. 1803. The burial of Christ. 1806. Christ, when dead, is mourned by an Angel. 1820. Girls bathing. 1838. Leda with the swan; ivory relieveo. 1844. Ivory plate. 1845. Ivory cabinet with the figures of the Apostles. 1851, 1852. Dish and tankard of mother of pearl. 1853. 1854. Large ivory dishes with hunting-scenes in relieveo. 1856. 1860. Trinket box.

Back of the press: 1862—1868. Nautilus goblet and bowls. 1869. Pan observing Syrinx in secret. 1870. 1871. Ivory box. 1873. Table ornament of ivory: Neptune. 1874. The scourging of Christ. 1875. Scenes from the life of Christ; wood. 1884. The baptism of Christ; ivory pitcher. 1885—1891, 1893. Pitchers, goblets. 1888. The four parts of the world. 1891. Discovery of Kallisto's fault. 1894. Ivory pitcher with dancing children. 1895. Goblet with dancing peasants. 1900. Venus; mother of pearl relieveo. 1901. Ceres. 1905. Leda with the swan. 1907. Hebe. 1910. The death of Dido. 1912. The birth of Christ. 1913. Gustavus Adolphus. 1918. Sacrificing Cupids. 1920. Duke John Frederic of Würtemberg; mother of pearl. 1928. Box. 1931. Combat of St. George with the dragon. 1933. Christ with the crown of thorns. 1937. Ecce homo; wood relieveo. 1938. Christ carrying the cross. 1939. Flight of the Sainted Family to Egypt. 1957. Battle. 1960—1962. Wood relieveos: Peasants playing. 1970. Tankard of stag's horn, with ivory relieveos: hunting-scenes.

7. **press XVII. century.** 1998. Goblet in form of a tulip, of rhinoceros horn. 2004. Ivory goblet. 2010. 2051. 2052. 2054. Goblet wrought of narwhale bone. 2066. 2067. Artificial eyes and ear, wrought by the celebrated Stephan Zick of Nuremberg. 2088. 2092. Spinning-wheels of wood and ivory. 2101. Venus. 2102. Copy of the

Mercury by John of Bologna, 2111. Copy of the Borghese champion. 2143. Gustavus Adolphus, wax work. 2152 — 2154. Children, wrought by Quesnoy. 2159 — 2260. Portrait medallions, of wood, wax, metal. 2239. Wax medallion of Gustavus Adolphus, presented by him to Miss Jacobine Lauber of Augsburgh in memory of an affront put on her. 2275. Aeneas saving his father Anchises from burning Troy. 2281 — 2307. Figures of musicians and beggars, of wood, the naked parts of ivory.

Back of the press: 2426. Gustavus Adolphus. 2567. Drinking peasants; wood relievo. 2572. Draughts set of ebony wood, inlaid with silver, engraved by Paul Göttig. — Artistical turned objects, bronce figures, works of wood, mother of pearl &c.

8. press. (Continuation of the XVII. century). 2573 — 2631. Bronec relievos &c. 2598. Albrecht Dürer. 2599. Luther and Erasmus of Rotterdam. 2602. Soliman II., the besieger of Vienna. 2633 — 2636. The first watches, so - called Nuremberg eggs. 2639. Paracelsus. 2640. Melanchthon. 2641 — 2646. Watches. 2649. Trinket box ornamented with jewels. 2654. Burial of Christ. 2656 — 2662. Sundry bowls. 2757. King James I. 2784. Earrings (found in a tomb of the Convent Church at Berlin). 2802. Painted cabinet. 2808. Basin and tankard of serpentine stone. 2810. Strong box of King Frederic I. of Prussia.

Back of the press: 2840. Table ornament of gilt silver: Diana riding on a stag. 2841. 2843. Goblets of gilt silver. 2844. Table ornament of gilt silver; by Christian Jamnitzer, in 1618. 2859. Iron box: Cupid as ruler of the elements. 2870. Joshua's battle with the Amalekites. 2871. Aeneas flying with his father Anchises. 2873. 2874. Hunting-scenes (after Rubens). 2877. The judgment of Paris on the golden apple. 2889. The Great Prince-Elector as St. George. 2893. Bowl of gilt silver; a present from the Jews of Halberstadt to King Frederic I. 2895. Bowl of rock crystal. 2900. Artistical cabinet or-

namented with enamel fruits. 2905. Crystal vase adorned with jewels. 2907. Pitcher with silver relievos: Abraham expelling Hagar. 2908. Danish bridal crown; of silver. 2909. 2910. Silver pitchers, with relievos. 2912. Triton riding on a maritime animal; coral. 2917. 2918. Joseph, Mary with the Child. 2923. 2925. Works of silver. 2924. The Great Prince-Elector of Brandenburgh. 2934. Silver dish with Mars, Saturn, Venus. 2974. Venus and Cupid. 2989. Death of Gustavus Adolphus at Lützen. 2992. The abduction of the Sabines. 2993. The judgment of Paris. 3002. 3022. Bowls and plates of pewter copper &c. 3029 — 3035. Ostrich eggs with engravings by J. Bartsch. 3036 — 3039. Bronze vessels. 3043 — 3056. Bronze statuettes &c.

9. press. Amber works of the 17. and 18. century.

3081. Goblet. 3084. 3086. Small inlaid cabinets. 3090. Little spinning-wheel of amber. 3092. Bowl with bacchanalian scenes. 3097. Box with mythological relievos. 3110. 3112. Perseus petrifying the warriors of Polydektes by means of the Medusa head; the judgment of Paris on the golden apple. 3113. Goblet. 3115. An inkstand with sandglass and dial, made by Schadelock of Dantzig. 3119. 3121. Knife handles. 3126. The three Graces. 3127. Loth with his daughters. 3128. Venus and Cupid. 3129. King Frederic I. 3130. The Emperor Barbarossa and Henry VI. 3134. Sophia Charlotte, wife of Frederic I. 3141. 3143. Goblets. 3142. Amber cabinet. 3146. A poultry yard; amber. 3147. Large dish of gilt silver with ivory relievos. In the middle the miracle Moses with the ore serpent; on the margin: six smaller relievos: 1) The finding of Moses; 2) the miracle with the serpents in the presence of Pharao; 3) the plague of the frogs; 4) the Egyptians perish in the Red Sea; 5) the battle of Joshua with the Amalekites; 6) the festival of the golden calf. 3148. Cabinet with little Cupids. 3151 — 3156. Bowls and boxes. 3157. 3163. Goblets with sundry representations. 3164 — 3168. Cabinet with ivory ornaments. 3172. Book cover ornamented with amber. 3199. 3200. Two plates with fruit.

On the press: an altar inlaid with amber.

10. press (18. century).

3201. Bacchus. 3203. 3204. Horses; wood -carving.
 3207. St. Nepomuck. 3220. Triton blowing on the shalm.
 3223. Conversion of Saulus. 3225. St. Hubertus.
 3226. Frederic the Great. 3239. Queen Louisa of Prussia.
 3249. Atlas bearing the globe. 3253. Adam and Eve;
 ivory. 3254. Adam. 3255. Venns and Cupid. 3256. Nymph,
 ivory statuette by Kern. 3269. King Charles XII. of
 Sweden. 3270. Equestrian figure of Augustus the Strong
 of Saxony. 3272. Creeping children; ivory. 3286. Mag-
 dalen. 3291. Mary with the Christ Child. 3293. 95.
 96. Statuettes of St. Sebastian. 3297. St. Hubertus.
 3300. A knife grinder. 3303. 3304. Busts, by Lück.
 3307. Harlequins. 3318. Hermaphrodite (after the antique
 original). 3319. King Tarquin with the Sybil. 3326. A
 battle. 3332. Cleopatra with the snake. 3337. Madonna.
 3338. The judgment of Salomo. 3339. A friar. 3340. The
 Lord's Supper. 3343. The temptation of St. Antonius.
 3345. Jacob and Rebecca. 3346. A sacrifice. 3361. Por-
 trait of Kant. 3367. 3370. King Frederic I. of Prussia
 with his wife. 3376. Count Königsmark. 3377. Herma-
 phrodite in a prostrate attitude. 3388. Nymphs. 3391. The
 adulteress in the presence of Christ. 3394—3396. The
 scourging of Christ; the crown of thorns set on Christ's
 head; Christ at the Mount of Olives. 3399. King Freder-
 ic William II. of Prussia. 3400. Seneca. 3409. Christ
 carrying the cross; silver.

- Back of the press:** 3419—3430. Figures and heads
 of bronce. 3431. The Apollo of Belvedere. 3451. The scour-
 ging of Christ. 3459. St. Peter. 3463. Christ jeered.
 3469. 3470. Comical wooden figures: military sentries.
 3471. A group of rope dancers. 3485. Death head.
 3492—3506. Brone figures (partly after antique originals).
 3509. Rousseau. 3510. Voltaire. 3511. Pitt. 3513. Ve-
 nus. 3514. Frederic the Great. 3520. A sacrifice of Cu-
 pid. 3527. A monkey giving the crutch to an old man.

3540 — 3725. Mosaics, gems, mosaic images &c. (modern).
 3737. Orpheus enchanting the animals by his music.
 3745. Jupiter and Juno. 3755. Lewis XIV on horseback.
 3756. The Emperor Joseph II. 3765. Landscape made
 of paper. 3773 — 3775. 3784. 3785 Quiet retirement,
 bird's nest, little mouse &c., carved in wood, by Parent
 of Neufchatel. 3782. Voltaire.

II. press: works of the 18. and 19. century.

3795. Large enamel vase with scenes from French
 history, by Mention and Wagner of Paris. 3820 — 3835. Knife
 handles, stick knobs &c. 3830. Female head, half skeleton,
 representing the mutability of beauty. 3855 — 3861. Ivory
 goblets. 3855. Altar jug, wrought by Schulz of Meiningen.
 3972. A review held by Frederic the Great; silver reliefos.
 4046. Generals von Witzleben and von Rauch as hunts-
 men; clay. 4055. Draught's board; on the stones the por-
 traits of the generals in the war of independance (wrought
 by Bérillon).

Back of the press: 4061. 4062. 4064. 4065. Candlestick
 of stag's horn, with reliefos. 4063. Frederic the Great
 with two greyhounds; ivory. 4106. 4106. 4113. Silver
 medals with the image of King Frederic William III. of
 Prussia. 4112. Pope Pius VII. 4114. 4115. Medaillon
 of the Emperor Nicholas and his wife. 4117. The Emperor
 Alexander I. of Russia. 4118. Frederic Augustus of Saxony.
 4155. Holy-water-box; on it: the flight to Egypt.
 4156. Medaillon: Thorwaldsen. 4160. Sun dial.

12. press (weapons, musical instruments &c.). 4225
 — 4231. Hawks' hoods for hawks-hunting. 4249. Iron
 sabre knob, representing a combat between Centaurs; dag-
 gers, swords, hunting-knives, bugles, cross bows, bolts &c.;
 on the top of the press: helmets &c.

The lower division of the press contains: musical in-
 struments, — guitars, lyras, mandolines.

We only mention the numbers: 4283 — 4288. Lyras
 of the middle ages, mandolines, bagpipe, chopping-board.
 4318. Italian bugle. 4319. 4334. Powder horns. 4336.

4337. Battle axes. 4340. Box with models of a rifle, by Jacobi at Dresden. 4335—4347. 4351. Pistols and guns. 4356. Arrow box. 4359. Herald's staff of the coronation of Frederic I. (1701). 4361. Powder horn. 4382—93. Lyra, chopping-boards, violins &c. 4388. pocket violin (model).

At the walls and standing free in the saloon:

- On the II. press: 4407—4409. Flower-pieces. 4410. Wood carving, worked by a prisoner. On the I2. press: 4412—20. Sundry vases. At the 4. press: 4421—23. Heads of mosaic: Christ, Mary.

At the 5. press: 4429. King Charles Gustavus of Sweden; bust.

At the 6. press: Escutcheon of John Sigismund of Brandenburgh; iron.

4439. Looking-glass adorned with jewels. 4449. Ivory relieveo: The battle of Fehrbellin. 4462—4464. Birds, flowers & c. 4461. Model of a fountain, of amber. 4465. 4467. Two colossal wind instruments from Dan-tzic. 4466. Tube. 4482. The abduction of the Sabines, after Jean de Bologna. 4484. Large amber cabinet. 4485—4487. Goblins with scenes from the Passion; portraits &c. 4493. Artistical cabinet of silver. 4494. Clock of bronce and tortoise shell. 4497. Bust of King Charles I. of England. 4499. Magic lantern, by the optician Döbeler. 4500. Model of a temple, by Welligen, quarter master of the Great Prince Elector.

Between the large presses there are smaller ones, containig a copious collection of seals, mostly in impressions. The last partly contains very rare seals and signets in cristal, stone and a collection of cameos and gems.

Through the door of issue the visitor enters the gallery of the Staircase Hall, a point affording an excellent

view of Kaulbach's pictures „The destruction of Jerusalem“ and „The battle of the Huns.“

We now retrace our steps through all the saloons of the Chamber of Curiosities of Art and, opposite to the entrance door we walk into:

9. The Cabinet of Copper Prints.

(Director Professor Hotho).

Open for visitors in general on Sundays from 12 — 2 o'clock; on week days only students and such persons as have a special interest in the collection, are admitted and the officials have directions to produce the portfolios demanded.

The collection comprises above 500,000 numbers and is excellently arranged. In three saloons the copious contents are exhibited according to schools and masters, thus affording the visitor a clear view of the whole history of art.

In the entrance cabinet belonging to the 1. saloon there is a large number of crayon drawings (mostly by Madame Tessard).

On the right: 1. Portrait of Cromwell. 2. Landscape.
3. Rembrandt's daughter. 4. Female head.

On the left: 5. Breakfast. 6. Landscape. 7. Magdalene. 8. Characteristic scene. 9. Portrait of a nun. 10. Portrait of a patrician. 11. Rubens' sons. 12. Frederic the Great, when a child. 13. A mother with her child 14. A village inn. 15. A man drinking. 16. A shoemaker at his work. 17. Neptune.

The saloons themselves are, according to the colours of their walls, denominated the brown, green, blue saloon.

A. Brown Saloon.

By a barrier this saloon is divided into two parts; in the fore part the portfolios and single prints demanded are, on week days, laid before visitors.

The presses of this saloon contain the most valuable copper engravings, drawings, water colour pictures, miniatures &c. of all schools and ages.

The great copiousness of the collection renders it impossible, here to enter into a detailed statement of the contents of the presses; we will only contemplate the principal numbers which are exhibited at the doors of the presses. The presses themselves are marked with Roman numbers.

I. Albrecht Dürer: St. Hubert; the Lord's Supper.
 II. Marc Antonio Raimondi (after Raphael): Saints, and the triumph of Galathea. III. van Daalen: Four male portraits (after Tizian). IV. Paul Rembrandt. VI. The same: Christ taken down from the cross, and Christ before Pilate; at the side of the press: Original drawings by Ed. Mandel: Tizian, van Dyk, Count Schwerin and Lord Marshal. IX. Correggio: Madonna with Saints; van Dyk: The Emperor Charles V. Over the IX. press: a crayon-drawing by Madame Tessard: Frederic William III. as Crown prince, and Queen Louisa of Prussia. Beside the press: Cleopatra, (a quill drawing by Caspar Netscher) and portrait of Cornelius Vischer. XI. Raphael Sanzio: Madonna; two Saints; Christ (original drawings by the artist). XII. Raphael: The marvellous fishing draught of St. Peter; three German drawings; Rembrandt: The Lord's Supper; Zwoll: The worship of the Holy Three Kings. XIII. Martin Schongauer: Saints. XIV. Albrecht Dürer: Portrait. XV. Dürer: Christ carried by men under a throne. XVI. Dürer: Portrait of Ulrich von Hutten. XVII. Burk-mair: Male portrait; Holbein: A standard bearer. XVIII. Burk-mair: A Bacchanalian revel.

In a recess over the presses: Marble bust of Albrecht Dürer, by Professor Rauch. XX. Le Sueur: A female Saint; Rigaud: Portrait of Charles van Loo. XXII. (after Rubens): Rubens with his family; Mary borne by Angels. XXIII. Schmidt: Augustus III. King of Poland and Saxony; Frederic the Great (after Pesne by Wille); Raphael: Ma-

donna, Saints, an Angel strewing flowers (originals). XXIV. Raphael: Head of Mary; Ruysdael: View of the city of Maestricht; Roos: Village inn.

The presses in the saloon contain, in portfolios, those works of all schools and of all masters, which are most frequently demanded. We call special attention only to: Hildebrandt's water-colour-pictures (*Voyage round the world*); these pictures are, if desired, shown to the public by the officials.

B. Green Saloon.

It contains the greatest artistical works of the collection. We mention only:

1. (Number of the press). Prince Rupert of the Palatinate: The executioner of St. John the Baptist.
2. Ludwig von Siegen: Portrait of the Empress Eleonora.
3. J. Leblont: Cardinal Fleury.
4. Water colour pictures by Elsasser: Landscape.
5. Frederic the Great and General Ziethen after the battle of Collin.
6. Dürer: Female portrait.
7. Unknown: Portrait of the Countess Potocka (wife of General Witt).
8. George Fred. Schmidt: Oilcolour picture.
9. Martin Schongauer: A female Saint.
10. Dürer: Christ with the crown of thorns.
12. Zanth: Interior of a church, at Palermo (in printed colour).
13. G. Schmidt: Portrait of Chodowiecki the engraver.
- 14 and 18. Quill drawings by Kolbe: Oak tree.
19. Schorn: Oak tree; Gudin: Sea coast; Lucas of Leyden: Susanna in the bath.
21. Vailant: Portrait.
21. 23. Dürer: Margrave Joachim I. of Brandenburgh and his son Joachim II. when a prince.
22. Unknown: Oilcolour pictures.
23. Rembrandt: Male portrait.
- Andrea Mantegna: Madonna.
25. Hans Holbein: A knight with a lady.
26. Portrait of Dante (after Giotto).
27. Holbein: Female portrait; Anton Graff: His own portrait (in oil); Werner: Male figure sitting.

C. Blue Saloon.

The presses in this saloon contain the copper prints of all schools and masters chronologically arranged:

- a. I—X. Copper prints and wood cuts of the Italian school (15—17. century).
- b. XI and XII. Spanish school (16—18 cent.)
- c. XV—XXIV. French school (15—18. cent.)
- d. XXVII—XXX. English and Russian schools (16—18. cent.)
- e. XXXII—XXXV. Drawings.
- f. XXXVI—XLIV. Dutch school (15—17. cent.)
- g. XLVI—LXIII. German school (15—19. cent.)

On the outside of the presses a great many of the best numbers of the collection are exhibited so as to afford a distinct survey of the art of copper engraving, from the time of its origin down to a most recent period. The pattern prints exhibited bear no reference to the contents of the presses.

We consider only the works, oilcolour pictures, crayon drawings &c. exhibited at the walls.

1. 2. Copper print of the 15th century (Italian).
3. Water colour picture by de Biefve: The Duke of Alba witnessing the execution of the Counts of Egmont and Horn.
4. Landscapes by Blechen.
5. Group of trees.
6. Madonna.
7. Director Schadow (pencil drawing).
8. Female head.
9. After Dürer: St. Eustache.

Over the door: Bust of Marc Antonio Raimondi, the engraver, by Tieck.

10. Female portrait (oil picture).
11. Billoin: Conspiracy of Protestant noblemen against the Duke of Alba (water colour picture after de Biefve's original).
14. Barbara Dietsch: Cat's head.
15. Views of towns.
18. Study for a landscape, by Blechen.

At the outer window wall: Fresco works by Luini (taken off from the wall and transferred on canvass).

- At the inner window wall 2, 3, 7—10, 12, 14,
16. Crayon drawings after masterly works in the Dresden gallery, by Doris Stock (aunt of the poet Theodor Körner).
6. Cartoon by Hans Baldung Grün: Christ at the cross.

11. 13. Ruysdael: Landscapes. 15. van der Velde: Sea-pieces. 17. Giorgione: Portrait of van Hochstraaten. At the wall: 19. Frescoes by Luini. 33. Franz Bohn: Cascade in the Brazils. 34. Madonna Sixtina by Müller. 35. Water colour pictures by Philipp Hackert: View of the city of Rome.

Standing free near the door of issue: Table with shield of Achill.

10. Wall-Paintings of the Middle Story.

After the new arrangement all the objects have got consecutive numbers; we first survey the wall-paintings in the saloons of this collection and will then pass to the sculptural works, as far as they are already arranged.

The rooms formerly denominated Grecian, Roman &c. saloon, according to their contents, are now designated by numbers put over the entrance of each saloon.

The Wall-Paintings of the Middle Story.

Saloon III (formerly Grecian Saloon): Entrance under the large porch of the Staircase Hall, on the right:

1. Over the door: Ancient Athens with the Akropolis; on the Akropolis may be seen the Parthenon, the entrance was formed by the Prophylees (painted by Gräb).
2. The statue of Jupiter in the temple of Olympia; the colossal statue consisted of gold and ivory; it was made by the famous Phidias (and painted after Kaulbach by Pape).
3. The monument of Lysikrates at Athens; in the middle: the one statue of Pallas Athene, made by Phidias in gigantic dimensions (70' high); behind the statue: the entrance gate, the Prophilees; at the sides: the Parthenon and the Erechtheum (painted by Pape).
5. The temple of Pallas (not the Zeustemple) at Aegina (painted by Schirmer).
6. The sacred grove and the temple of Zeus at Olympia (painted by Gräb).
7. View of Phigalia with the temple

of Apollo Epikurios at Bassā (painted by Schirmer). 8. View of Syracuse (painted by Biermann). 9. Tomb monuments at Lyk (by Max Schmidt). 10. Altar of Zeus Lykaios (by M. Schmidt).

Saloon VI (formerly Cupola Saloon).

The Cupids in the Cupola are painted by Hopfgarten.

In the arched recesses: 1. (over the entrance): the combat of Theseus with the Minotaurus; in his hand he holds the thread of Ariadne. 2. Persens delivering Andromeda by petrifying the monster whose victim she is to become, by means of the Medusa head (over the door of issue). 3. Bellerophon struggling with Chimāra. 4. Hercules vanquishing the hind with the golden horns.

These four pictures are painted by Däge, Steinbrück, A Schmidt and Hopfgarten.

Saloon VII (formerly Niobide saloon):

1. (On the left of the entrance door): The Centaur Chiron bringing up young Achilles (painted by Peters after Genelli's composition). 2. (at the long wall on the left): Cheops worships a statue of Athene (painted by Carl Becker). 3. Hyllus, son of Hercules, bringing his mother the head of the Calydonic boar which he has killed (by Kaselowsky). 5. Peleus carrying off Thetis (by Kaselowsky). 6. Angry Ajax (by Henning). Romulus ploughing with two bulls the borders of Rome (by Henning). 8. (beside the door of issue): Prometheus, fettered by the gods, for punishment, to the rock, is lacerated by a vulture (by Peters, after Genelli's composition). 9. Daedalus making wings of wax for himself and his son, in order to escape from the Labyrinth (after Genelli, by Peters). 10. At the long wall on the right: Aeneas saves Anchises from burning Troy (by Henning). 11. Leukothea giving her veil to Odysseus to save him from his deadly peril; in the background: Neptune, the angry god of the seas (by Henning). 12. Achilles, at the death bed of his friend, receives from his mother Thetis the arms forged by Vulcan (by Henning).

13. Iphigenia carried off by Diana at the moment when she is to be sacrificed (by Henning).
14. Jason snatching the Golden Fleece, after having, with the help of Medea, slain the dragon that guarded it (by Kaselowsky).
15. Torment of Tantalus in the lower regions (by Kaselowsky).
16. Pelops winning Hippodamnia in a race (by Kaselowsky).
17. Blind Oedipus flying is pursued by the Furies and guided by his daughter Antigone (by Kaselowsky).
18. Mercury lulling, by his flute, Argus to sleep, in order to carry off Io who has been transformed into a cow (by Becker).
19. Hysipyle finding Archemoros, her pupil, killed by snakes (by Carl Becker).
20. Combat of Kadmus with the dragon (by C. Becker).
21. Orpheus inducing Charon, the boat man of the dead-barke, by his music, to ferry him across the Styx (after Genelli, by Peters).

All these pictures are executed in the stereochromical manner (water-glass-painting).

In the VIII saloon (formerly Bacchus saloon) the ceiling paintings represent vine tendrils.

IX saloon (formerly Roman saloon):

The two pillars on the right and left of the entrance are copies (painted) of antique mosaic pillars from Pompeji.

The ceiling paintings show the escutcheons of ancient Italian cities, such as : Campania, Roma, Terina, Agrigent, Selinus, Bruttium, Neapolis, Tarentum, Kroton, Heraklea, Posidonia. The pillars in this saloon consist of Pyrenean marble.

The wall-paintings themselves represent ancient Italian landscapes and edifices and are executed, after the designs of Government-Architect Stüler, by Pope and Seiffert in the encaustic manner (wax painting).

1. (on the right of the entrance): The Forum Trajanum in Rome with the Trajan pillar (still extant).
2. The Circus Maximus and the ancient Imperial palaces at Rome.
3. The Villa Tiburtina of the Emperor Hadrian.
4. The Thermes of Caracalla at Rome.
5. The Venus temple at Praeneste.
6. The Forum at Pompeji.
7. The Tiber is-

land at Rome. 8. The city gate at Pompeji. 9. Temple of Isis at Pompeji. 10. The Vesta temple at Tivoli. 11. The tomb monument of Plautier near Tivoli. 12. Columbarium of Livia Augusta at Rome. 13. Pompejan well. 14. Dining room in the Laurentinum of Pliny the Younger. 15. The porta nigra at Trier. 16. The triumphal arch of Constantine at Rome. 17. The Forum Romanum with the orators' pulpit at Rome.

X saloon (formerly Roman Cupola):

All the wall-paintings of this cupola are executed in the water-glass-manner.

On the left: Inauguration, by the Emperor Justinian, of St. Sophy's Church at Byzanz; the Emperor stands with his nephew on a throne, the model of the church at his feet. On the left the bishop inaugurating the temple; on the right the architect is borne about in triumph by the workmen. The whole scene is laid within St. Sophy's Church itself.

On the right: The reconciliation of the Emperor Charlemagne with Wittekind the Duke of the Saxons (painted by Gräf after Kaulbach's cartoon). On the feet of the upset idol Charlemagne has erected the cross and in a conciliating spirit he holds out his hand to Wittekind. In the foreground are Saxons tearing their hair, because their Duke is converted to Christianity; on the right the four children of Haimon riding on a horse; farther on are captive heathen priests and the attendants of Charlemagne.

Over the staircase leading to the Communication Gallery: The introduction of Christianity as the religion of the State, through the Emperor Constantine the Great, (painted by Stilke). The Emperor Constantine, accompanied by his mother Helena, his wife Fausta and his children, holds his entry in Rome; the bishops Eusebius and Lactantius are doing him homage. On the right a priest proclaims to the people the Milan edict, by which the Christian faith was made the religion of the State.

Above in the vaulted roof three smaller pictures: on

the right: the Emperor Theodorich the Great; on the left: Theodosius; in the middle: art as the servant of religion (painted by Stilke). Over the entrance door (opposite to the staircase) is a portrait of the Emperor Augustus.

In the angular corners of the cupola, in the form of medaillons, the pictures of the ancient Christian capitals: Byzanz, Aix la Chapelle, Jerusalem and Rome. Each of these medaillons is held by two allegorical figures (painted grey in grey), representing the cardinal virtues: justice, generosity, truth, strength, moderation, faith, piety and religion.

On ascending the staircases, the visitor passes into the Communication Gallery and the Old Museum (Picture Gallery, Antique Sculptures, Antiquarian Collection &c.)

XI. saloon (formerly Middle-Ages-saloon):

The ceiling pictures of this saloon represent in the nine cupolas the German Emperors, each surrounded with four corner pictures, representing principal cities of Germany; those cities are represented by celebrated persons who have lived in them:

The Emperor Heinrich I. (Quedlinburgh, Fulda, Brandenburgh, Goslar); **Otto I.** (Hildesheim, Mayence, St. Gallen, Paderborn); **Heinrich II.** (Tegernsee, Basel, Bamberg, Merseburgh); **Heinrich IV.** (Corvey, Worms, Speyer, Trier); **Lothar II.** (Berlin, Brunswick, Erfurt, Magdeburgh); **Frederic II. or Barbarossa** (Marburg, Cologne, Strassburgh, Ratisbone); **Rudolph I.** (Vienna, Friburgh, Lübeck, Naumburgh); **Carl IV.** (Soest, Marienburg, Prag, Stendal); **Maximilian I.** (Augsburgh, Nuremberg, Ulm, Wittenberg).

In the small side cabinet there is a ceiling picture: St. Bernward casting the Christ pillar (refers to the pillar copy from Hildesheim, exhibited in the cabinet).

XII. saloon (formerly *saloon for modern art*):

The ceiling pictures contain representations of industry and trade.

1. Art of engine building.
2. Art of forging iron and

weapons; 3. goldsmith's art; 4. Mining: 5. Painting, sculpture; 6. Commerce; 7. Agriculture.

The Plaster Casts.

The numbers designating the single divisions, are marked at the entrances and doors.

I. Gallery.

(Over the Egyptian outer court).

The entrance to the Gallery is in the Staircase Hall under the left marble staircase.

a. Egyptian Monuments.

The numbers quoted here correspond with large numbers marked upon the various objects; the small number-tickets belong to a former series.

- 1 — 3. Representation from the tomb of the Ptahnofrebe near the large pyramid of Gizeh.
4. Bust of the wife of the Ptahnofrebe, from the same tomb as Nos. 1 — 3.
5. Representation from a tomb at Gizeh.
6. Birds.
8. A gazelle with its young ones; with a man (from Gizeh).
10. Bust from Gizeh.
- 11a — 11e. Casts of inscriptions and copies from the funeral chamber of the royal grandson Hemter.
12. Bust of King Amenophis I.
13. Head for study; original at Turin.
14. Fragment of a small statue of a son of King Ramses II.
15. The same as 13.
16. Fragment of a statue of the wife of Ramses II.
17. Head of a king.
18. Head of a king, for study; original at Turin.
19. The same as 18.
21. 22. Heads of kings.
23. Large bust of King Sethos II.; original at Paris.
24. Male bust.
25. Bust of King Amenophis I.
- 28 — 36. Small effigies of animals &c.
37. Fragment of a figure of Queen Nofretiti.
38. Queen Tii, wife of Amenophis III.
39. Fragment of a king's statue.
40. Head of Queen Taxesert.
41. King Amenophis III.
42. Ramses IV.
43. Amenophis IV.
44. King Amenophis IV., looking out of the window of his palace.
45. Body guards of the same king.

46. King Tuthmosis III. 47. Bust from Thebes; original at the Berlin Museum. 49. Fragment of the figure of King Tuthmosis III. 52. Royal effigy. 53. Sitting figure of King Amenophis IV. 54. His wife. 55. A trumpeter. 57. King Amenophis II., from Karnak. 62. Party of men and women. 65. Bearded head. 66. Sphinx. 67. Sphinx. 64. Head for study; original at Turin. 73. Bust from Thebes. 74. Large representation from a rock tomb of El Amarna, exhibiting King Amenophis IV. with his wife Nofretiti and children. 75. Representation of a battle of King Sethos I; from Karnak. 76. King Menephtes. 77. Name tablets of King Ramses III.; from Thebes. 78. 79. Effigies of kings. 80. King Amenophis II. 81. Ramses II. 82. Ramses VII. 83. Ramses IV. 84. Ramses IX. 85. Sethos II. 86. King Herhor. 87. Prisoners led before Sessinchos. 88. Fragment of a figure of Osiris. 89. Sethos II. 90. Sethos I. 91. Ramses VI. 92. A kneeling queen. 93. Sethos I; original at Thebes. 94. Bust of King Herhor. 95. Name tablet of Sethos I. 96. Fragment of a figure of King Hakor. 97. King Psametichos sacrificing; original at Paris. 98. Fragment of an Ethiopian king's statue. 99. Bust of a princess, from Thebes. 100. Colossal tomb stone from Gizeh. 101. Stone dated the fourth day of the first water month of Ramses II. 102. Bust of Sethos I. 103. A king's head. 104. Ramses VII. 107. Ramses II. 108. A king's head. 109. Ramses IV. 110. Head of a princess. 111. Figure of the Prince Regent Sesonk. 117. Imitation of a large statue of Queen Tuua (v. No. 167). 121. An unknown king's head. 122—124. Head of Egyptian kings. 125. Head of the Ethiopian Sabakas. 126. Ramses II. when a prince. 127. Head of Prince Suput. 128. Euergetes II. 129. Alexandros II.; from Karnak. 130. Kneeling figure of King Nektanebos. 132. Busts of Philometor, his brother Euergetes II. and his sister and wife Cleopatra II.; original at the Berlin Museum. 133. Ptolomy IV. 134—148. Weights. 149. Hyksos King. 150. Pillar with inscription. 151. King

Amasis. 152. Tuthmosis III. 153. A king's head; originals of 149—153, at the Museum in Bulâk. 154. Statue of Tuthmosis IV. 155. 156. Two small statues. 157. Amenophis IV.; original at London. 160. Tuthmosis IV.; original at Turin. 161. 162. Colossal busts of Tuthmosis III. and Amenophis II. 163. King Chafra. 164. Queen Ameniritis. 164. Sethos I; original of 163—165, at the Bulâk Museum. 166. Amenophis III. 167. Head of Queen Tuâa, wife of Sethos I. 168. Ramses II.; original of black granite at Turin. 169. Sethos II. 170. Colossal sitting statue of King Sebakhotep; original at Paris. 171. 172. Heads of Kings. 173. Isis; original at Rome. 175. Bust of King Sebakhotep; original at Paris. 176. A king's bust; original at the Bulâk Museum. 177. Sitting figure. 178. Bust of Queen Arsinoë, wife of Ptolomy II. 179. The same queen. 180. Bust of King Sebakhotep; original at Paris. 181. A king's bust. 182. King Horus. 183—186. Heads from the lids of sarcophaguses; originals at Rome. 187. Colossal head of a king; original in London. 188. Statue of Petetpu, a priest. 189. Bust of an Egyptian. 189a. Egyptian pillar; original in London.

b. Assyrian Monuments.

198. Lion of copper; original at Paris. 199. Obelisk of black marble, with cunic letters; original in London. 200. Amulet stone; original at Paris. 201. Sacking of a conquered town; original in London. 202—205. Warlike scenes &c. 206. Demon with wings; original at Paris. 207. The king with his attendants. 208. The god Nisroch with wings; original at Paris. 209. Crossing a river; original in London. 210. 211. Scenes at a siege; original in London. 212. Adoration of the sacred tree of life; original in London. 213—216. Warscenes; original in London. 217. The king reposing after the bull-chase; original in London. 221. The god Nisroch; original at Paris. 222. A man with wings; original in London. 223. The king with Eunuchs. 224. Lion with a human face; ori-

ginal in London. 225 — 227. Winged figures, the king with Eunuchs, two men carrying monkeys; originals in London. 228. The same as 221. 229. A so-called Assyrian Herkules throttling a lion; original at Paris. 230 — 239. Persepolitan relieves, representing charioeteers; originals in London.

Sundry antiquities: 240 — 246. Stones and fragments dedicated to the gods Tanat and Baal-Homman; found at Malza (on the soil of Carthago). 247. Tombstone of Baath-Baal, daughter of Hammal-Kuth; from Malza. 248. Stone with Phoenician inscription. 249. Stone with the emblem of Baal; found at Susa, the ancient Hadrumetan.

c. Grecian Sculptures.

250 — 252. Relievo from a Dorian temple of Assos. 253 — 256. Reliefs from Selinus; (253 and 254 from the metopes of a temple of the Akropolis); originals at Palermo. 257 — 260. Fragments of the metopes of the Zeus temple at Olympia: scenes from the history of Hercules; originals at Paris. 261 — 266. Fragments from the Parthenon at Athens; orig. at Athens. 267 — 285. Casts of the Parthenon: combats of the Centaurs with Greeks; orig. in London (281 at Paris). 286 — 305. Casts of the frieze from the temple of Theseus at Athens: combats of the Greeks under Theseus with giants or Pallantides; orig. at Athens. 306 — 324. Frieze of a monument of victory in Lycia: A battle between Persians and Lycians; orig. in London. 325 — 347. Frieze from Xanthos (from the same monument as 306 — 324); orig. in London. 348 — 351. Reliefs of the Harpy monument from Xanthos; orig. in London. 352 — 357. Frieze of a tomb from Xanthos; orig. in London. 358. Relievo from Samothrake, probably from the arm or back of a chair; orig. at Paris. 359. A lion's struggle with a bull, from Lycia; orig. at Paris. 360. The Lion Gate from Mykene in Argolis (over the large entrance gate at Mykene). 361 — 376. Reliefs of the Mausoleum at Halikarnass: Amazons' combats; orig.

in London. 377—380. Relievos of the Fugger sarcophagus (orig. at Vienna) from Athens: Amazons' combats. 381—393. Relievos of the Nike temple at Athens: Combats between Greeks and Persians; orig. in London. 394—397. the same as 380. 398. Uncertain goddess. 399. Tomb-stone. 400. A woman in garments. 401. Head from Athens. 402. Horse's head from the Akropolis at Athens. 403. Combat scene. 405. Tombstone of Aristion. 412. 413. Pillar formed of three snakes (413 head of a snake); from the Apollo temple at Delphi; orig. at Constantinople. 414. Lid of a sarcophagus from Jerusalem, orig. at Paris. 415. Female head from Palmyra; orig. at Paris. 415a—415e. Architectural monuments from Lycia; orig. in London. 415f. Dorian capital from Assos in Asia Minor; orig. at Paris. 415g—415i. The fragments from the Zeustempel at Agrigent; orig. at Palermo. 416. Stone with inscription, from Aegina; orig. at Munich. 417—420. Ancient Greek inscriptions; orig. at Athens. 421. Inscription.

II. The Staircase-Hall.

423—445. Relievos of the Apollo temple at Bassae near Phigalia; the one half represents the combat of Theseus and the Greeks with the Amazons, the other half: Centaurs fighting with Greeks; original in London. 442. 446. Medusa heads; orig. at Munich. 446a. 446b. Colossal statues of the Dioskuri, Castor and Pollux, made by Phidias and Praxiteles; the originals were found in front of the baths of Constantine; orig. at Rome; Montecavallo. 447. Relievo, from a tomb; orig. at Rome; Villa Albani. 448. 449. Tombstones; orig. at Athens. 450. Tombstone of Dexileos; orig. at Athens. 451. 452. Tombstones from Athens; orig. at Athens.

The plaster casts in the other saloons are still being arranged and newly numbered. A list of them will be published immediately after the completion of the change.

The Silver Treasure found at Hildesheim

is arranged in the Gem saloon of the Antiquarian Collection and permission to inspect it is readily given to any persons taking an interest in it.

On the 17th of October 1868 the objects in question were disinterred in digging ditches for shooting, near Hildesheim, and it was at first supposed that they had been wrought in the middle-ages by Italian or French artists; by subsequent careful investigation it was ascertained, that accident had here led to the discovery of a complete set of the silver drinking-vessels of a Roman. These vessels were of such perfection and beauty of workmanship, as, with the exception of some objects found at Pompeji, no Museum in the world possesses. As to the time when this silver treasure was concealed in the earth, nothing positive can, unfortunately, be ascertained. While, on the one hand, many affirm, — which is the most probable conjecture, — that the treasure was buried by Varus or some other Roman general during their flight after the Herrmann's-battle, others, on the contrary, are inclined to suppose it to have been concealed, where it was now found, as booty by the Germans themselves.

The beauty of the vessels shows that they belong to the period of the highest bloom of art and have probably been wrought by Roman artists after Greek patterns. Thus the inscriptions discovered, — Mallius, Boccius, Marsus, — are supposed to have been the names of the makers.

Nearly all the objects contain the statements of their weights on pounds, skruples and ounces, in punctuated inscriptions.

The silver treasure comprises upwards of fifty articles, besides many fragments, handles, tripods &c. and the value of the mere silver amounts to above 3000 Thalers. (The silver articles are not marked with numbers):

1. A high goblet, the interior tube of which is wanting, with ornaments representing animals, in the Syrian style.
2. Large water- or milk-kettle with magnificent ornaments: Cupids sporting with aquatic animals.
3. Three beautiful bowls with mask heads.
4. A bowl with mask heads and two lions' skins tied together.
5. Two bowls with bust in high relief: Cybele and the lunar god.
6. A large bowl with a fine figure of Minerva in garments, in high relief (handle and foot are still existing).
7. A bowl with the image of Hercules as child (in high relief), laughingly throttling the snakes sent by June.
8. Fragments of silver arm-candle-stick.
9. Several bowls, in the form of semi-globes, ornamented with laurel and ivy boughs.
10. Square plates and little salvers; drinking-bowls, handles, fragments of a tripod, a vessel for eggs, pitcher, large water-kettle &c.

Appendix.

I. The National Picture-Gallery.

At present in the Royal Academy Unter den Linden, opposite to the Royal palace opened every day from 11 — 2 o'clock, holidays excepted. This gallery will hereafter be arranged in the National Museum now in course of erection between the New Museum and the river Spree. Entrance: Unter den Linden 38, or Universitäts Str. 7.

1. Achenbach: Forest landscape.
2. Adam: A stable.
3. The same: Battle scene.
4. The same: The artist's studio.
5. Ahlborn: Town and castle of Wernigerode.
6. The same: Florence.
7. Max Ainmüller: Interior of Salzburgh castle.
8. The same: A monk.
9. The same: Chapel of Westminster Abbey in London.
10. 11. The same: Interior of churches.
12. Carl Friedrich Beckmann: The sacred staircase at the Convent of St. Benedetto near Subiaco.
13. Oscar Begas: At the pump.
14. Biard: Linné, when a youth, bringing plants to Professor Rothmann.
15. de Biéfve: The compromise of the noblemen at Brussels in 1566.
16. Biermann: The Wetterhaarhorn in Switzerland.
17. the same: Landscape in Tyrol.
18. the same: The Convent of Burgeis in Tyrol.
19. Luigi Bisi: Interior of the church of St. Michele at Florence.
20. 21. Boenisch: Norwegian fisheries.
22. The same: An oak tree.
23. François Bossuet: Andalusian landscape.

24. The same: A street of Sevilla.
25. Braekeler: Interior of a peasant's cottage.
26. The same: A woman pulling the grey hairs from an old man's head.
27. Chr. Brias: A game dealer in a kitchen.
28. 29. Heinrich Bürkel: Views in Tyrol.
30. The same: A country wake in Tyrol.
31. The same: Landscape near Velletri in Italy.
32. 33. Alex. Calame: Swiss landscapes.
34. Camphausen: Cromwellian horsemen at an expedition.
35. 36. Ludwig Catel: Italian characteristic scenes.
37. Colin: A tract of sea beach.
38. Peter von Cornelius: The sinking of the Nibelungen treasures.
39. Cretius: A knight's page with a girl.
40. Eduard Daege: A Capuchin friar with a choirboy.
41. Dahl: A hurricane at sea.
42. Jules Dehaussy: The artist's studio.
43. Dorner: Forest landscape.
44. Ducker: A policeman making a report to his superior.
45. Ebers: Smugglers.
46. Elsholz: Peasants flying from the enemy.
47. Thomas Ender: Chapel in a wood.
48. Enhuber: An intoxicated cityguardsman.
49. John Faber: The Gulf of Naples.
50. Fregevitz: Genève.
51. The same: The Lake of Genève.
52. Caspar Friedrich: A village.
53. The same: Ships with the rising moon.
54. Funk: A rain.
55. Ed. Gärtner: The spire of St. Nikolai's church and the Pforzstrasse at Berlin.
56. Gäßl: Monks hiding the treasures of their convent from the approaching enemy.
57. L. Gallait: A Capuchin friar.
58. The same: Count Egmont in the night preceding his execution.

59. Gauermann: Tyrolese landscape.
60. The same: Tyrolese landscape.
61. Grunewald: Landscape.
62. Th. Gudin: Lighthouse at the French coast.
63. The same: A smuggling-vessel.
64. Louis Gurlitt: Country near Velletri.
65. Haanen: A forest landscape.
66. Hampe: Luther and Melanchthon in Luther's room at the Wartburgh.
67. The same: A fountain.
68. The same: Girls in a balcony.
69. Hantzech: At the dentist's.
70. Hasenclever: Tasting wine.
71. The same: The diplomatic newspaper-readers.
72. Hasenpflug: The Erfurt Cathedral.
- 73—75. The same: Interior of Halberstadt Cathedral.
76. Fr. Hayez: Bianca Capello with Buonaventuri, her lover.
77. Heine: Sunday's divine service in a prison.
78. Helft: The Doge's palace at Venice.
79. Henning: A young Frascatanian.
80. 81. Karl Hess: Landscapes.
82. Peter Hess: Scene at a Tyrolese inn.
83. The same: Austrian soldiers.
84. The same: Plundering Cossacks.
85. The same: Austrian Ulans attacking a French store wagon.
86. The same: Pallikars reposing on a mountain by the side of ruins.
87. von Heideck: Tyrolese landscape.
88. The same: Pallikars near the ruins of a temple.
89. Ed. Hildebrandt: Seabeach.
90. Th. Hildebrandt: A soldier with his child.
91. The same: A robber lurking.
92. Hopfgarten: Torquato Tasso, Leonora of Este and her sister Lucretia.
93. Hübner: Christ when a child.

94. The same: Children surrounded by Guardian Angels.
95. A. Hunin: The opening of a will.
96. Jacob: Male portrait.
97. Jacobs: Landscape: a sea coast.
98. Jordan: The marriage proposal in Helgoland.
99. The same: Sailors relating to a woman the death of her husband.
100. The same: Scene on a sea coast.
101. Count of Kalkreuth: Landscape in the Pyrenean Mountains.
102. the same as 101.
103. Nic. de Keyser: The Giaour, after Byron's poem.
104. de Keyser: The death of Maria of Medicis.
105. Kiederich: Jean de Lavalette, Grand-Master of the Order of Maltese Knights, dying.
106. Klein: A Hungarian peasant feeding his horses; with him several girls.
107. 108. The same: Austrian scenes.
109. von Kleber: The invention of the flute.
110. The same: Watering-place for horses.
111. Kobell: A herd.
112. Köhler: Semiramis at a riot.
113. 114. Koekkoek: Landscapes.
115. Kolbe: A street in an old German town.
116. The same: German Knights of an Order carrying the wounded to their Grand-Master.
117. The same: Entry of the German Order in Marienburg.
118. Kopisch: Sirocco in the Pontine Marshes.
119. 120. Kraus: Maritime pieces.
121. Kretschmar: Christ and the Samaritan woman at the well.
122. Krigar: A knight and a boy.
123. Krüger: A huntsman with four hounds.
124. The same: Return from the chase.
125. The same: Interior of a stable.
126. Kügelchen: Ariadne in Naxos.

127. The same: Andromeda.
128. Kuntz: Landscape.
129. Landseer: Cromwell reading a letter after a victorious battle.
130. Lehnens: Tranquil life.
131. The same: Luncheon.
132. The same: Tranquil life.
133. Lessing: An old castle.
134. The same: Landscape.
135. The same: A chapel in a forest.
136. The same: Swampy forest-landscape.
137. Lessing: Combat in a rocky pass.
138. Leyss: A sermon.
139. The same: Dürer drawing the portrait of Erasmus of Rotterdam.
140. The same: A scene at a party.
141. Basile de Loose: Scene at an inn.
142. The same: Humoristical scene.
143. Lütke: Landscape near Naples.
144. Maess: A mother praying.
145. Magnus: Return of a Greek sailor.
146. Meyer: A Neapolitan family.
147. Georg Meyer: A little girl taking care of her younger sisters and brothers.
148. Meyerheim: Festival of rifle shooters.
149. 150. Migliara: Interior of churches.
151. Jos. Molteni: Madonna.
152. Monten: Prussian artillery.
153. The same: Parting of Poles from their native land in 1831.
154. Heinrich Mücke: Angels bearing St. Catherine up to heaven.
155. The same: St. Elisabeth distributing alms.
156. Müller: Interior of a Tyrolese village inn.
157. Muhr: A friar.
158. Navez: Prayer to the Madonna.
159. Nerentz: The armourer's daughter.

160. The same: An old man warming his hands.
 161. The same: An old woman taking her coffee.
 162. The same: An old man instructing a boy.
 163. Pistorius: A lady occupied with dressing.
 164. Pistorius: An old violin player.
 165. The same: The artist himself painting in his studio.
 166. The same: A careful male sick-nurse.
 167. Plüddeman: The discovery of America.
 168. Pose: Landscape.
 169—174. Preyer: Fruit- and flower-pieces.
 175—180. Domenico Quaglio: Architectonic pieces and landscapes.
 181. Lorenz Quaglio: A village tavern.
 182. Rabe: Prussian hussars transporting wounded men and captives.
 183. Rahl: The discovery of Christian congregations in the Catacombs of Rome.
 184. Rahm: Interior of a church.
 185. Rebell: Tempest at the coast near Cumae.
 186. Reinhold: Sicilian landscape.
 187. Rethel: St. Bonifacius beside the felled oak of Wodan.
 188. Riedel: Two Albanian peasant women.
 189. The same: Girls bathing.
 190. Aurele Robert: Inauguration of the baptismal water at St. Marc's in Venice.
 191. Leopold Robert: A sleeping Italian robber and his wife.
 192. Rhomberg: A peasant at a watch-maker's.
 193. Carl Rottmann: The Ammer Lake.
 194. Rustige: A thunder storm.
 195. The same: An inundation.
 196. Schadow: An Italian woman.
 197. 198. van Schendel: Meat and vegetables market.
 199. Nat. Schiavone: Penitent Magdalen.
 200. Schinkel: A church on the sea beach.
 201. The same: A castle on a mountain.
 202. 203. The same: Landscapes.
 204. Copy after Schinkel: Tyrolean landscape.

- 205—208. Copies after Schinkel: Landscapes and architectonic pieces.
209. Copy after Schinkel, by Bonte: Ruins of Hardenberg Castle in Hannover.
210. Copy after Schinkel: Italian landscape.
211. Schirmier: Torquato Tasso's house on the shore of the Gulf of Sarrento.
212. The same: Children transporting water in a forest.
213. 214. A Schlesinger: A currant and a strawberry bush.
215. Schnitzler: Partridges in a kitchen.
216. Carl Schorn: A Capuchin friar playing at cards with a soldier.
217. The same: Pope Paul III. contemplating the portrait of Luther.
218. Schotel: Boats at the Dutch coast.
219. Jul. Schrader: Charles I. of England parting from his children before his execution.
220. The same: Esther in the presence of Ahasverus.
221. The same: Portrait of Consul Wagener, the founder of the collection.
222. Schroedter: Wine-tasting.
223. The same: A tavern.
224. The same: Don Quixote in his study.
225. The same: Fluellen striking Pistol (after Shakespeare's Henry IV., Act 5, Scene 1).
226. The same: A smithy in a forest.
227. Schröter: An old man instructs a boy in playing on the violin.
228. Schulz: An English vessel near Cuxhaven receiving a pilot.
229. The same: A tempest at sea.
230. The same: Poachers in a forest.
231. Joh. Carl Schulz: Procession in Milan Cathedral.
232. The same: Roof of Milan Cathedral.
233. Simler: A furious bull pursues a boy.
234. Sohn: A female lute player.

- 235. Sonderland: Hans and Grete (after Uhland's poem).
 - 236. Steffeck: A dog tearing a parasol.
 - 237. Steinbrück: Children bathing.
 - 238. The same: Scene from a fairy tale by Ludwig Tieck.
 - 239. Stilke: Separation of the children of Edward from their mother.
 - 240. Trautmann: Forest landscape.
 - 241. Verboekhoven: A herd driven homewards.
 - 242. The same: Dogs and a cockatoo.
 - 243. The same: A herd driven out.
 - 244. Horace Vernet: Slave market.
 - 245. W. Völker: Fruit piece.
 - 246. Wilhelm Wach: Male portrait.
 - 247. The same: Madonna.
 - 248. The same: Venus and Cupid.
 - 249. The same: Landscape.
 - 250. Waldmüller: Village schoolmaster, dismissing the children from school.
 - 251. The same: Landscape.
 - 252. Warnberger: Landscape.
 - 253. Wegener: Forest landscape with stags.
 - 254. Ferdinand Weiss: Soldier returning homewards.
 - 255. Th. Weller: An Italian at the sickbed of her child.
 - 256. The same: A woman speaking to her captive husband through the window.
 - 257. Carl Werner: Interior of a church at Partenkirchen.
 - 258. The same: Interior of Cefalu Cathedral in Sicily.
 - 259. The same: A room in the Zisa Palace at Palermo.
 - 260. Wichmann: Paolo Veronese showing to some monks his picture representing the wedding at Cana.
 - 261. Wider: Picture of St. Mary in the Araceli Church at Rome.
 - 262. Wilms: Quiet life.
-

- Professor Schadow: Christ with his disciples on the way to Emäus.
Professor Begas: Portrait of Thorwaldsen.
Bleibtreu: The crossing to the Isle of Alsen.
Camphausen: Düppel after the assault.
Krüger: Landscape in the Spreewald.
Rudolph Jordan: A house at Altman.
Achenbach: Ostende.
Carl Becker: Charles V. on a visit to Fugger.
Oscar Begas: mother and child.
Dehling: Entry of a prince into his castle.
Riefstahl: Passau shepherds at mass.
Brendel: A flock of sheep.
Steffeck: Albrecht Achilles, Marggrave of Brandenburg, fighting the Nurembergers.
Magnus: Female portrait.
Tischbein: Lessing's portrait.
Graff: Portrait of Provost Spalding.
Hübner (Düsseldorf): The golden age.
Lasch: The old teacher's birth day.
Pape: Rhine cascade.
In the centre of the saloon, on a pedestal: A female figure in a reclining attitude, by Director Schadow.
Rollmann: Bavarian highland.
Professor Begas: Tobias with the Angel at the river Tigris.
Graff: Patriotic picture: Scene from the War of Independence 1813.
Voltz: Menagery.
Helfft: Passage in a convent.
Schirmer (Karlsruhe): Six large and six small altar pictures with scenes from the Old Testament.
Lessing: Huss at the stake.
W. Herbig: Expectation.
E. Fries: Landscape.
H. L. de Haas: A cattle picture.
Völker: Lake Garda.
Wilh. von Kaulbach: Don Carlos.
The same: Mary Stuart.

II. The Ravené Picture-Gallery.

This Gallery is 92 Wallstrasse, at the house of its proprietor and opened to visitors every Tuesday from 12 — 2 o'clock, to strangers, however on other days also, special permission being granted at the counting-house, 93 Wallstrasse.

This collection is almost entirely composed of works of modern artists.

1. Achenbach: Norwegian coast.
2. The same: Landscape.
3. The same: Ostende.
4. Anastasi: Landscape.
5. Henry Baron: A man clothed in rags, molesting a party in a park.
6. Becker: The jeweller.
7. The same: A young lady in bed.
8. The same: An aristocratic lady with a page.
9. Jos. Begas: The Moors' washing.
10. Brendel: Flock of sheep.
11. Biard: At the frontier.
12. The same: Struggle with polar bears.
13. Eugène de Block: A learned man at his studies.
14. Aug. and Rosa Bonheur: Landscapes.
15. Bussler: Portrait of Queen Elisabeth of Prussia.
16. Chavet: A young man reading.
17. Couture: A page entertaining himself with a hawk.
18. Delaroche: Tempest at sea.
19. Diaz: A cavalier speaking to a lady.
20. Dupré: Landscape.
21. Flamm: Italian landscape.
22. Louis Gallait: Itinerant musicians.
23. Genisson: A distribution of bread at Antwerp.
24. Giroux: Landscape.
- 25—28. Ant. Graeb: Architectural pieces and landscapes.

29. Gudin: Shipwreck.
30. The same: A ship on fire.
31. van Haanen: Winter landscapes.
32. Hasenclever: Wine-tasting.
33. The same: Jobs as watchman.
34. The same: Jobs as a candidate at his examination.
35. Hasenclever: The artist's own portrait.
36. The same: Portrait of Preyer, the painter.
37. The same: Jobs as schoolmaster.
38. The same: Portrait of Hilgers, the painter.
39. Heilbuth: Tizian and his mistress.
40. Hess: Portrait of an old man.
41. Ed. Hildebrandt: A street at Lyons.
42. The same: A street at Rouen.
43. The same: A fisher girl.
44. The same: Winter landscape.
- 45—50. The same: Landscapes.
- 51—55. Hilgers: Landscapes.
56. Carl Hoguet: Landscape.
57. 58. The same: Landscapes.
59. Th. Hosemann: A violin player.
60. Carl Hübner: Poachers.
61. Isabey: Interior of a church.
62. Rudolph Jordan: Burial of a child in Helgoland.
63. Hermann ten Kate: A party of gentlemen and ladies.
64. Knaus: Portrait of the founder of the gallery.
- 65—67. The same: Characteristic pictures.
68. Kierboe: Pony and spaniel.
69. 70. Koekkoek: Landscapes.
71. F. Kraus: Children rocking each other.
72. W. Krause: Rising tempest.
73. Krüger: Portrait of Frederic William IV.
74. The same: Stable.
75. Ludwig Kuhnen: Landscape.
76. Prosper Lafaye: A room of the time of Lewis XIV.
77. Lehnen: Luncheon.

78. Lepoittevin: A French soldier has his wound dressed by a sutler.
79. Lessing: Hunter on the stand.
80. The same: Landscape
- 81—84. A Leu: Norwegian and Swiss landscapes.
85. Madou and Tschagenay: Two horsemen.
86. Friedrich Martersteig: Delivery of the Confession of Augsburg.
87. The same: Huss at the Council of Constance.
88. The same: Luther at Worms.
89. Menzel: Frederic the Great travelling.
90. Meissonnier: A man reading.
91. Ed. Meyerheim: Going to church.
92. The same: A tradeswoman counting her money.
93. The same: A Thuringian with her child.
94. The same: Peasants going to church.
95. 96. The same: Domestic scenes.
97. Mila: Cupid.
98. Pape: Swiss landscape.
99. Paris: Cattle grazing.
100. Piepenhagen: Landscape.
- 101—107. Joh. Wilh. Preyer: Tranquil life.
108. Reichert: Portrait of a knight.
109. von Reintzell: Vehicle on the highroad.
110. The same: A Woman sleeping.
111. Henry Ritter: Fishermen mourning.
112. Robert Fleury: The murder on the Jews in London, on the coronation day of Edward II.
113. The same: A Cardinal with two priests.
114. Louis Roux: Interior of a church.
115. The same: A young botanist sleeping.
116. The same: Studying scholar.
117. Schauss: Quiet life.
118. Auguste von Sandrart: A boy with a dog.
119. Scheurer: Landscape.
120. Schmidt: Extreme unction to the Emperor Charles V.
121. H. Schmidt: Portrait of Frederic William I. of Prussia.

122. Schmitson: Transport of Hungarian horses.
123. Julius Schrader: Sporting Bacchante.
124. The same: Sleeping Bacchus.
125. Schreyer: Combat of Prussian hussars with artillery.
126. A. Schrödter: Till Eulenspiegel as a baker.
127. Carl Steffeck: Dogs disporting themselves.
128. Alfred Stevens: A lady receiving visitors.
- 129—131. Tiedemand: Norwegian scenes.
132. Trayer: A lady in a mourning-dress.
133. Trautschold: Portrait of Blaeser, the sculptor.
134. 135. Troyon: Cattle pieces.
136. Eug. Verboekhoven: Grazing cows.
137. Horace Vernet: A French soldier getting his child suckled by a sheep.
138. Verweer: Landscape with evening light.
139. 140. Weber: Landscapes.
141. Willems: Public sale of pictures.
142. de Winter: Sea beach in moonshine.
143. Ziem: The Doges' palace at Venice.
144. Knaus: A child sitting.

III. The Raczynski Picture-Gallery

is at the mansion of Count Raczynski on the Königsplatz (opposite to Kroll's establishment) and is opened every day from 11—3 o'clock; admission free.

- I. section.** 1. Peter von Cornelius: Christ in hell.
 2. W. von Kaulbach: The legend. 3. Kaulbach: Cartoon to the: „Battle of the Huns.“ 4. Peter von Cornelius: A female figure with two boys. 5. Overbeck: The betrothal. 6. W. Wach: Christ with his disciples. 7. Schnorr von Carolsfeld: The poet of the Nibelungen. 8. Führich (at Vienna): Christ's victory. 9a. Steinle: Visitation of Mary. 9b. Wustlich: The holy family (after Raphael). 10. Hess: Adoration. 11a. Eduard Bendemann: Female figure, sitting. 11b. Daege: The three goddesses of fate. 12a. Deger: Adam and Eve. 12b. von Schwind: The Rhine with the water fairies.

2. section. 13. Hennig: Portrait of Rauch. 14. Brasch: Portrait of Schinkel. 15. Hennig: Portrait of Wach. 16a. Wach: Portrait of Cornelius. 16b. Muhr: Portrait of Overbeck. 17. Hennig: Portrait of Kaulbach. 18. Köhler: Portrait of Schadow. 19. Brasch: Portrait of Thorwaldsen. 20. Menschel: Portrait of the daughter of Count Raczynski. 21. Schadow: Herodias' daughter. 22. Stilke: Pilgrims. 23. Wach: Portrait of the Countess Raczynski. 24. Franz and Joh. Riepenhausen: The dream of Raphael. 25. Achenbach: Landscape. 26a. Jul. Hübner: Melusina (after Tieck's tale). 26b. Ed. Magnus: Landscape. 27. Wilh. von Schadow: A Knight of the Temple. 28. Ed. Magnus: Portrait of the daughter of Count Raczynski. 29. Begas: Son of Count Raczynski. 30. W. Wach: Mary. 31. Gurlit: Norwegian landscape. 32. Rottmann: German church-yard near Nauplia. 33. Hildebrandt: Murder of the sons of Edward. 34. Becker: Wounded poacher. 35. v. Olivier: Landscape. 36. Sohn: The two Leonoras. 37. W. von Kaulbach: Roman herd boy. 38. Völker: Flower piece. 39. Schorn: Investiture of a novice in a convent. 40a. Simmler: Animals. 40b. Ed. Meyerheim: Landscape with a woman and two children. 41. Blechen: Winter landscape. 42. Rottmann: Greek temple near Aegina. 43. Preyer: Fruit piece. 44. Schorn: Puritans in the field. 45. Meyerheim: girl with a dog. 46. Kleine: Character picture. 47. Hopfgarten: The alms. 48. Ed. Daeger: Landscape with a woman. 49. von Kloeber: Bacchus with his panthers. 50. Wagenbauer: Landscape. 51. Bendemann: Shepherd and a shepherdess. 52. Menzel: Frederic the Great, at the Sanssouci gardens, conversing with General Fouquet. 53. Catel: Landscape.

3. section. 54a. Botticelli: Madonna. 54b. Unknown: (XV. century) The Holy Three Kings. 54c. Spinola Aretino: Worship of the Holy Three Kings. 54d. Unknown: A boat with many figures. 55. Altdeutsch: Sacred family. 56. School of the van Eyks: Crucifixion of Christ. 57. Filippo Mazzuoli: Christ. 58. Baldung Grün: Three male

figures. 59. Copy after L. Cranach: Catharina of Saxony with her son Maurice. 60. Unknown: A female pianist. 61. Giovanni Bellini: Holy family. 62. Borgognone: Worship of Mary. 63. Innocenzo da Imola: Holy family. 64. Copy after Luini: Mary. 65. Ferrara: Christ with the Pharisees. 66. Unknown: Worship of Mary. 67. Sermoneta: Christ being taken down from the cross. 68. Francesco Francia: Mary with the Child. 69. Bronzino: Cosmus of Medici, Grand Duke of Toscana. 70. Giacomo Francia: Two Saints. 71. Quintin Messis: Madonna. 72. Jacopo and Francesco Bassano: Forge of Vulcan. 73. Bonifacio Veneziano: Worship of the Kings. 74. Garofalo: Jupiter and Io. 75. Strozzi: Jupiter carrying off Europa. 76. Domenichino: Madonna. 77. Sofonisba Angussola: A game of chess. 78. Schidone: Loth and his daughters. 79. Unknown: Christ tempted by Satan. 80. Unknown: Magdalen. 81. Canaletto: Election, for king, of Stanislas Poniatowski.

4. section. 82. 83. Snyders. 84. Miranda: Ascension of Mary. 85. Gerard Honthorst: The five senses. 86. Joh. von Kessel: Two dwarves with a dog. 87. Murillo: Madonna. 88. Alonso Cano: Head of St. John the Baptist. 89. 90. Rosa di Tivoli: Animal pictures. 91. Zurbaran: Glorification of Mary. 92. Velasquez: A blind woman. 93. The same: A dog. 94. Jos. Antolinez: Birth of Christ. 95. Zurbaran (?): Judith. 96. Unknown: The burial of Christ. 97. 98. Unknown: Saints.

5. section. 99. Bourguignon: A battle. 100. Schnetz: Sixtus V. when a boy, receives a prediction from a gipsy woman. 101. Unknown: Venetian portrait. 102. Unknown: A lady dressing herself. 103. Gorecki: A dying woman. 104. Begas: Portrait of Thorwaldsen. 105. Salvator Rosa: Landscape. 106. Unknown: St. Peter and St. John healing the lame man in the Temple of Jerusalem. 107. Carlelaris: Piazetta and Doges' palace at Venice. 109. Cretius: Cromwell with his adherents. 110. d'Orchevillers: A monkey playing with a cat. 111. Roqueplan: Castell-Gan-

dolfo. 112. Schoumann: Maritime piece. 113. Norblin: Character picture. 115. Paul de la Roche: The pilgrims at Rome. 116. Leopold Robert: The reapers. 117. A charlatan and quack doctor. 118. Verboekhoven: Landscape. 119. Klengel: Landscape. 120. Bergheem: Landscape. 121. van Dyck (?) Apotheosis of Cardinal Richelieu. 122. Scheffer: Character picture. 123. Schelfhout: Winter landscape. 124. Teniers: A quack doctor. 125. Lepoittevin: Fishermen. 126. Anton Franz van der Meulen: Portrait of the brother of Lewis XIV. 127. Claude Gillot: Bacchus festival. 128. Unknown: A boy predicting to a child. 129. Unknown: Pelopidas. 130a. Unknown: A horseman. 130b. Lessing: Landscape.

6. section. Water colour pictures and drawings.
 a. Cigoli: Male head. b. Matthieu: St. Lorenz Church at Nuremberg. c. Gottfried Schadow: Two old women. d. Schinkel: View of Dresden. e. Kaulbach: Portrait of Count Raczyński. f. Orlowsky: A man drinking. g. Watelet: Landscape. h. Rubens: Flight to Egypt of the Holy Family. i. Charlet: Peasant family. k. Orlowsky: Russian popular scenes. m. n. o. p. Kaulbach: Portraits of Thorwaldsen, Rauch, Cornelius and Schadow. q. Gallait: A soldier and child. r. Michael Angelo: Sixtine Chapel at Rome. s. Count Raczyński: The Cathedral of Aix la Chapelle. t. Orlowsky: Popular scenes in Russia. u. Coignet: Landscape. v. Orlowsky: Russian artillery. w. Midy: Peasants drinking. x. Ferri: Moses striking water out of the rock of Horeb. y. Gerhard: Palace of Count Raczyński at Berlin. z. Krüger: Horse. aa. Guercino: Ermit. bb. Rumohr: Landscape. cc. Scheuren: Aix la Chapelle. dd. Cigoli: Female head. ee. Overbeck: Sybil. ff. Michelowsky: A farrier's smithy. gg. Anna Linker: Ruin near Heidelberg.

7. section. Sculptures. 1. Thorwaldsen: Ganymed. 2. 3. 4. Professor Rauch: Busts of King Fred. William III. King Frederic William IV. and King William I. of Prussia. Bystrom: Bacchus vase.

IV. Cartoons by Peter von Cornelius
 are in the building next to the Raczynski Gallery, at
 No. 1 Königsplatz. Opened every day: in summer from
 10—4, in winter from 10—3 o'clock.

1. The Apocalyptic horsemen.
2. Works of Christian charity.
3. Resurrection on the Judgment-day.
4. Burial of the dead and nursing of the sick.
5. The seven Angels of Wrath.
6. Christ with the sickle.
7. The new Jerusalem is carried to the earth by Angels.
8. Overthrow of Satan.
9. Feeding of the hungry.
10. Blessed are those who are persecuted for the sake of justice, for the kingdom of heaven is theirs.
11. Destruction of Babel.
12. Blessed are they who hunger and thirst after justice.
13. The five sagacious and the five foolish maidens.
14. Christ resting on the symbols of the four Evangelists.
15. Works of Christian mercy.
16. Effusion of the Holy Spirit (last work of Cornelius).
17. Christ appearing to Thomas the Apostle.
18. Expectation of the Last Judgment.

These cartoons are to be executed in the Cathedral to be erected and which is to supersede the present one.

Berlin Sights.

1. Chamber of Deputies, 55. Leipziger Strasse. Tickets for strangers to be had at the office.
2. Academy of Arts, 38 Unter den Linden. In the saloons of the 1. floor is the National (Wagener) Picture-Gallery, opened daily from 11—2 o'clock.
3. Anatomical Museum; at the Royal University; opened for physicians only.
4. Aquarium, grand creation of Brehm, corner of Unter den Linden and Schadow-Strasse, entrance Unter

den Linden. Open daily for an admission fee. In the ground floor rooms of the Aquarium a first class tavern with excellent Austrian and Hungarian wines.

5. Bellevue palace in the Thiergarten, with a good picture-gallery. At present not opened to the public.

6. Bethanien-hospital, in the Köpenick field; opened to strangers from 10—4 o'clock.

7. New Exchange; corner of Burg- and Neue Friedrichs-Strasse. Admission, even with ladies, from 12—2 o'clock every day, during exchange time. Entrance from the Neue Friedrichsstrasse (1. floor).

8. Royal library, at the Opernplatz; open from 9—1 o'clock every day.

9. Borsig's engine manufactory at the Oranienburger Thor; application for admission to be made at the office.

10. Borsig's palm- and hot-houses at Moabit; opened on Tuesdays and Fridays for an admission price of 5 Sgr.

11. Borsig's iron foundry at Moabit; admission on application at the office, where tickets for the palmhouse are likewise to be obtained.

12. Botanic Garden, 75 Potsdamer Strasse, opened to strangers every day, excepting Sundays and holidays, from 8—12 and 2—7 o'clock.

13. Charité, hospital, daily from 1—4 o'clock.

14. Charlottenburgh, 1 (German) mile from Berlin. Palace and Mausoleum. Application to be made to the castellan in the courtyard on the left. Communication by horse-railway commencing at the Kupfergraben and passing through the Dorotheen Strasse.

15. Models of fortresses, 11. Köpenicker - Strasse. Application to be made to the inspector.

16. Exhibition of art, of the Society of friends of art, 21. Unter den Linden, opened daily from 11—2 o'clock; admission free.

17. Exhibition of pictures and prints, of Sachse & Co.,

30 Jägerstrasse; opened every day from 10—4 o'clock; admission 5 Sgr.

18. Agricultural Museum, Potsdamer Strasse 24 and Schöneberger Ufer 26; opened on Thursdays and Saturdays from 10—3 o'clock, free of admission; to strangers opened every day on application to the director.

19. Cabinet of Minerals, at the Royal University; opened, admission-free, on Wednesdays and Saturdays from 2—4 o'clock.

20. Museums.

- a. German Industrial Museum, 7. Stallstrasse; opened daily excepting Monday.
- b. For Mining and Smelting; in the courtyard of the Royal iron foundry, out of the Neue Thor; opened on Tuesdays, Thursdays and Saturdays from 8—2, on Sundays from 12—2 o'clock.
- c. Royal Museums in the Lustgarten. All the collections, with the exception of the Cabinet of copper-prints opened daily, from 10—4, in winter from 10—3, on Sundays from 12—2 only. Closed on Tuesdays and holidays.
- d. Zoological Museum at the Royal University, 2. floor, Free admission on Tuesdays and Fridays from 12—2 o'clock.

21. Royal Mint, 2 Unterwasserstrasse. Application to be made to the director.

22. Royal stables, 32. Breitestrasse. To be seen daily, on previous application at the office.

23. Parliament of the North German Confederation. Sittings 2 Leipziger Strasse. Tickets for strangers on the day of the sitting, at the ticket office.

24. Royal Porcellaine Manufactory, 4 Leipziger Strasse.

25. The King's palace, Unter den Linden. To be seen only in His Majesty's absence. Application to the castellan.

26. The Crownprince's palace, opposite to the arsenal. To be inspected only in the absence of the Crown-prince. Apply to the castellan.
 27. Palace of Prince Charles, with a remarkable Armoury. Daily from 10—4 o'clock.
 28. Raczynski picture-gallery, at the Königsplatz, opposite to Kroll's; daily from 12—2 o'clock.
 29. Ravené picture-gallery, 92 Wall Strasse; daily.
 30. Rauch's Museum, 75/76 Klosterstrasse; daily from 10—4 o'clock.
 31. New Town-hall, König Strasse.
 32. Schinkel's Museum at the Royal Architectural Academy; to be inspected on Tuesdays and Fridays from 11—1 o'clock.
 33. Royal Castle (Schloss). Opened daily against tickets issued previously at the ticket office (2. courtyard).
 34. Royal Observatory; 103 Linden Strasse.
 35. New Synagogue, 30 Oranienburger Strasse. Opened daily from 11—2. Strangers are also admitted during divine service, when the edifice is lighted up, on Friday evenings, in summer about 7, in winter between 5 and 6 o'clock.
 36. Cell prison at Moabit; previous application to be made to the director.
 37. Arsenal. On Wednesdays and Saturdays from 2—4 o'clock against tickets to be had on the previous day at the arsenal; but strangers are admitted even without tickets.
 38. Zoological Garden in the Thiergarten (Park). Opened daily against an admission price.
 39. Kroll's establishment in the Thiergarten (Park). Opened every day: in the evening theatre for an admission price.
-

Bazar de Voyage

J. Demuth

1. Schlossfreiheit 1

Corner of the Schlossbrücke.

Manufactory

of

**travelling-effects, hunting-utensils
and
fine Berlin leather-articles.**

Largest magazine

of

**trunks, travelling-bags, dressing-cases,
pocketbooks, writing-portfolios,
portemonnaies, cigar-cases,
and
sewing-boxes for ladies,
at the lowest prices, marked on every piece.**

Speciality:

**Berlin leather goods,
in real Russian leather.**

**Stechbahn 4, Berlin,
near the Royal castle.**

Eduard Quaas

Stock of original-
photographs.

Views of Berlin, Potsdam, Charlottenburgh:
Album-size 20 Sgr. and 15 Sgr.
Cabinet size 7½ Sgr.
stereoscopic-size 7½ and 5 Sgr.
Visit-size 5 Sgr. and 2½ Sgr.

**Views of Germany (Harz, Thuringue,
Saxon Switzerland, Rhine, Salzburg,
Tyrol) Switzerland, Italy,
Spain, France, Greece, the holy
Land, Egypt etc. in different
sizes.**

**Guides of Baedeker, Murray, Berlepsch, Joanne, Dupay; maps of
all countries.**

Wilhelm von Kaulbach's Mural paintings

a) Engravings by Eichens, Jacobi.

The six greater frescoes:

- I. Edition: plate 28 by 24 inches, each 11½ Thlr.; the complete series 60 Thlr.
- II. Edition: plate 8½ by 7½ inches, each 1 Thlr.; the complete series 6 Thlr.

The sixteen frescoes on side:

- I. Edition: plate 10 by 15 inches, each 3½ Thlr.; the complete series 48 Thlr.
- II. Edition: not published.

b) Photographs.

The six greater frescoes:

- I. Edition: mounted 24½ by 18½ inches, each 3 Thlr.; the complete series 18 Thlr.
- II. Edition: mounted 13½ by 10½ inches, each 1 Thlr.; the complete series 6 Thlr.

The sixteen side-frescoes:

- I. Edition: mounted 24½ by 18½ inches, each 1½ Thlr.; the complete series 19½ Thlr.
- II. Edition: mounted 13½ by 10 inches, each 20 Sgr.; the complete series 8 Thlr.

Works of design by W. v. Kaulbach (Gallery of Goethe, Reineke Fuchs)
— P. v. Cornelius — Overbeck — Flaxmann — Genelli — Carstens
— Preller — Doré — Moritz v. Schwindt — Ludw. Richter —
O. Pietsch — Retzsch — Schnorr v. Carolsfeld etc. etc.

Original-photographs of the Berlin gallery — Florence — London —
Venice — Petersburgh — Madrid. Photographs taken from designs of
pictures of the galeries of Dresden, Munich etc.

Copies of the Berlin Gallery, taken from the originals and by artists
carefully executed in oil, at low prizes.

Chromolithographs — Classical works of german and foreign literature
— Classical works of music elegantly bound at reduced prizes.

Portraits carte de visite of the Royal family of Prussia as well
as of all European courts — Men of science — Celebrities of literature
and the fine arts. Catalogue of 8000 portraits gratis.

The prices are in Prussian currency, goods despatched from Berlin, per Austrian kilderkin = about 80 bottles = about 49 Prussian quarts = 56 French litres. 4 Austrian kilderkins = about 1 hogshead. Casks, bottles and cases are charged reasonably at cost price and are taken back within two months at the price originally charged, if delivered free here, and in clean and good condition. The first-press wines, and the sweet and acid Upper Hungarian, should be kept standing, but all the other kinds lying, in a cool place.

Year's growth.		p. Aust. kilderkt.	per bottle.		p. Aust. kilderkt.	per bottle.
	th. sg.	th. sgr.			th. sg.	th. sgr.
Red Hungarian Wines.						
1866	Ofen	14	7			
1866	Carlowitz	18	9			
1866	Szegszard	20	10			
1865	Tétény	24	12			
1865	Villanyer Ausstich	25	13			
1861	Villany	28	14			
1862	Erlau	30	15			
1866	Ofen Adelsberg	31	16			
1863	Erlau (like Burgundy)	40	20			
1863						
Red Austrian Wines.						
1863	Vöslau	96	17½			
1861	Vöslau, finest flower	46	22			
White Hungarian Wines.						
1867	Weisskirchen	12	7			
1866	Schomlau	24	12			
1861	Oedenburg Convent	40	20			
1863	Rust natural wine	40	20			
White Austrian Wines.						
1866	Bisamberg	18	9			
1858	Markersdorf	28	14			
1861	Mailberg	34	16			
1863	Gumpoldskirchen	36	18			
1861	Klosterneuberg Prelate's wine	40	20			
1862	Vöslau Liebfrauenmilch	45	22			
First press Wines.						
	Oedenburg first press	34	16			
	ditto fine, fat	40	20			
	Rust first press	34	16			
	do. fine fat	40	20			
	Carlowitz first press, red	35	17			
	Tokay first press	48	24			
	Menesch ditto	48	23			
	Rust muscadel finest qu.	50	25			
Sweet and acid Upper Hungarian Wines.						
	Fine acid Upper Hunga- rian Tokay	46	24			
	Tokay, genuine (sweet)	46	24			
	Tokay, sweet old	52	27½			
	Tokay essence	75	1 10			
	Tokay nec plus ultra	100	1 22½			
		125	2			
Syrmier Slibovitz 60 years old						
		30	16			
Hung. Champaign.						
	Graner's Widow	—	1	5		
	do. do. per bottle	—	—	17½		

The above prices are valid only in purchases of at least 12 bottles or 1 kilderkin.

Copies
of the whole

silver-treasure found at Hildesheim

on the 17. October 1868

according to the originals in the Antiquarium of the
Old Museum, executed in Berlin-bronze

by

Conrad Felsing, furnisher to the court
BERLIN
20 Unter den Linden.



List of prices.

Minerva-vase, gilt in the interior	.	.	.	.	15	Thlr. — Sgr.
do. old silver	.	.	.	.	12	—

Hercules-vase, do.	8	—
--------------------	---	---	---	---	---	---

Cybele-vase, do.	6	—
------------------	---	---	---	---	---	---

Luna-vase, do.	6	—
----------------	---	---	---	---	---	---

10 masks-vase, with handies, old silver	9	—
---	---	---	---	---	---	---

6 masks-vase do. , do.	6	—
------------------------	---	---	---	---	---	---

6 masks-vase, without, do.	5	—
----------------------------	---	---	---	---	---	---

4 masks-vase, with, do.	5	—
-------------------------	---	---	---	---	---	---

4 masks-vase, without, do.	4	—
----------------------------	---	---	---	---	---	---

Garlands-vase with, do.	5	—
-------------------------	---	---	---	---	---	---

Fish-plate, do.	4	—
-----------------	---	---	---	---	---	---

Salt-box, do.	2	—
---------------	---	---	---	---	---	---

Each vase constructed ashes-cup like more — 15
etc. etc. and every article of the silver-treasure not mentioned here.

Digitized by Google

